JAN 26 1912

VOGUE

Smart Fashions *for* Limited Incomes

THE VOGUE CO.
CONDÉ NAST President

FEBRUARY 1, 1912
PRICE 25 CENTS

KNOX
Hats

The Knox Hat Mfg. Company

WHOLESALE SALESROOM 6th FLOOR
452 5th AVENUE, NEW YORK CITY

FACTORY: GRAND AND ST. MARKS
AVENUES, BROOKLYN, N.Y.

TIFFANY & CO.

THE LARGEST STOCK OF DIAMONDS, PEARLS AND PRECIOUS STONES IN THE WORLD

THE STOCK IS SO COMPLETE THAT IT WILL FULLY REPAY A CAREFUL INSPECTION

THE STOCK IS SO INCLUSIVE AS TO ANTICIPATE EVERY INDIVIDUAL TASTE

THE MOST NOTABLE COLLECTION OF PEARLS AND PEARL NECKLACES EVER OFFERED

EXCLUSIVE PATTERNS OF SILVER WHICH CANNOT BE OBTAINED ELSEWHERE

ALL PRICES ARE CONSISTENT WITH THE QUALITY OF MATERIAL AND WORKMANSHIP

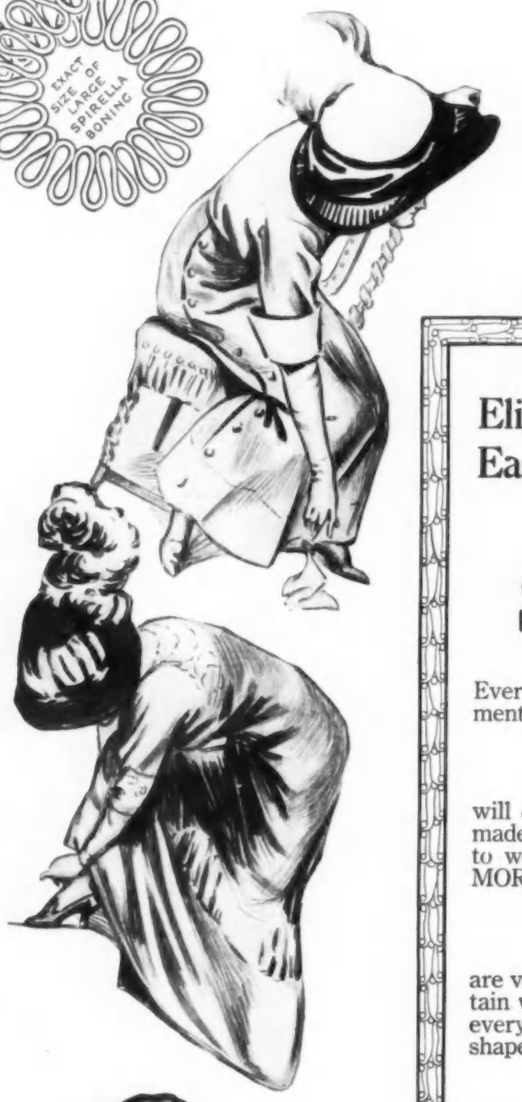
TIFFANY & CO.'S BLUE BOOK GIVES PARTICULARS OF THEIR STOCK. MODERATE PRICES ARE A FEATURE OF THEIR BUSINESS

FIFTH AVENUE & 37TH STREET
NEW YORK

GUARANTEED NOT TO RUST OR BREAK - CAN BE LAUNDERED

EXACT SIZE OF LARGE SPIRELLA BONING

YIELDS EASILY WITH EVERY MOTION - FORWARD BACKWARD, SIDEWAYS OR TWISTING



Elite Style, Luxurious Comfort and Easy Grace Characterize the Wearer

of

A Made-to-Measure

Spirella Corset

(Not sold in stores)

Every Spirella is fitted to the wearer's individual measurements taken in the seclusion of her own boudoir.

Our Trained Corsetiere

(illustrated below)

will call at your home on invitation. When your corset is made, she will bring it to you, adjust it and teach you how to wear it—And, yet, with this Service, it COSTS NO MORE than a high class store corset.

Spirella Stays

(illustrated in corners)

are ventilated; guaranteed not to rust or break; they sustain without binding; with perfect elasticity, they yield to every motion; cling to the figure like a glove; always retain shape, and bend with equal facility in all directions.

Uncorseted Freedom

If you drop your handkerchief or purse, or your shoe should come untied while wearing a Spirella, you may stoop with perfect grace as easily and comfortably as if uncorseted.

The Spirella Booklet

Mail the coupon in the corner and we will send you our beautifully illustrated "Spirella Style Book," telling Spirella's complete story,—too interesting for an advertisement.

The Spirella Company

Dept. E-10 Meadville, Pa.

Niagara Falls, Canada — Letchworth (Garden City) England

Cut off and mail this Coupon to-day

The Spirella Company
Dept. E-10
Meadville, Pa.

Kindly send me, without obligation, your free Spirella Booklet and the name of your local Spirella Corsetiere.

NAME _____

ADDRESS _____

WILL NOT TAKE A PERMANENT BEND AT WAIST LINE

EXACT SIZE OF SPIRELLA BONING

VENTILATED COOL PERFECT FLEXIBILITY

MISSES' EVENING GOWNS—NEW MODELS—SPECIAL PRICES

Sizes 14 to 20 Years

V 500 Hand-embroidered Dress of silk chiffon in white, light blue, pink, lavender or corn, made over net, waist hand embroidered with silk and gold thread, studded with jewels, new side "Bertha" of chantilly lace; satin girdle, chiffon rosette, tunic skirt over lace in shadow effect, deep satin fold.....value $45.00 **29.50**

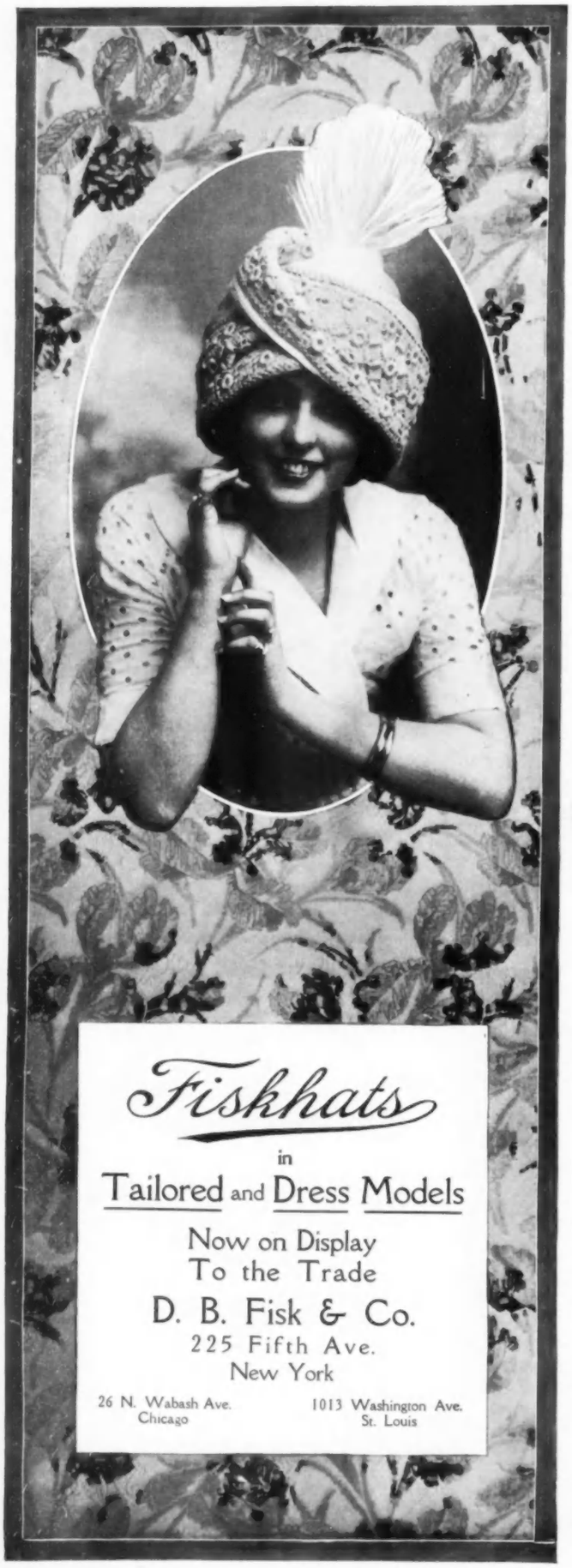
V 502 Dress of silk chiffon in white, pink, light blue, lavender or corn, made over China silk, trimmed with bands of fine white silk braid edged with fringe, ribbon rosebuds, satin girdle and sash.....value $34.50 **24.50**

V 504 Handsome Dress of silk chiffon in white, pink, light blue, lavender or green, made over China silk, bodice formed of écru Princess net combined with satin in contrasting color, trimmed with jewels and rosebuds in shadow effect; skirt trimmed to match and finished with hem-stitched satin fold.....value $29.50 **18.50**

V 506 Dress of silk crêpe meteor in white, pink, blue or lavender, yoke and sleeves of white silk chantilly lace edged with shirred chiffon and crystal trimming; skirt trimmed with shirrings of chiffon, silk fringe, chiffon girdle and sash value $39.50 **29.50**

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK



S and X

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement and date written in the corner (e. g. 961-A, February 1st, 1912). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Manager Sale and Exchange, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit the purchase-money for articles valued at $5.00 upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

Wearing Apparel

ELEGANT Duchess Point cape worn twice, 96 inches wide, 13 deep. Cost $175; price $80. Also six yards new point d'applique, 9 inches wide, $18. No. 538-A.

BROWN linen table cover edged with Cluny heavily embroidered in Turkish design; price $25. Brown linen library scarf embroidered in poppies edged with Cluny; $10. No. 539-A.

STUNNING long mole color evening coat —large marabeau collar and cuffs, lined with deep coral, cost $275. Worn twice. Will accept reasonable offer. Size 34-38. No. 540-A.

OWING to mourning, will sell two three-piece suits worn but twice; size 36. Description: black rep bengaline with Italian lace collars and cuffs. Navy blue velvet and black taffeta. Original price $200 each; sell $100 each. Also imported evening gown, old gold with tunic of heavy embroidery. Cost $175; sell $65. No. 544-A.

FOR SALE.—Full length dark blue serge coat. Made to order; size 36. Worn once. Will sell for $20. No. 541-A.

FOR SALE.—Eastern mink carriage robe in perfect condition, lined with maroon cloth. Cost $500; will sell for $200. No. 542-A.

EXTRA large red black chinchilla lace shawl. Exquisitely fine net and unusual design. Will sacrifice for $300. Rare opportunity for gown or opera cloak. No. 548-A.

ON account of mourning will sell misses' gowns, size 36. Two evening gowns worn once. White satin veiled in white chiffon touches of cerise chiffon; cost $125; sell $75. Pink satin, white lace tunic with mink trimmings; cost $135; sell $75. Restaurant gown, imported old rose chiffon, deep band of purple velvet, trimmings of skunk, worn once; cost $175; sell $85. Hat to match gown of black with silver lace and ostrich tips; cost $40; sell $18. Three-piece grey velvet gown, embroidered in cerise; will sell for $75, including hat to match gown. No. 545-A.

Wearing Apparel, Cont.

Furniture

A FEW Southern antiques in old mahogany, cherry, brass, pewter and Sheffield. Bookcase, sewing, card and tea table, chest of drawers, sofa, mirrors, chairs, etc. No. 543-A.

Professional Services

A LADY of culture and refinement having traveled abroad, contemplating a trip in the spring, will take a few others in her party (to chaperon). References exchanged. No. 125-C.

SECRETARY. Graduate of the United States School of Secretaries. Stenography and typewriting. Social and professional references. Salary $18 a week. No. 124-C.

Miscellaneous

FOR SALE: 1910 model $2,500 Baker Electric four-passenger coupé in excellent condition; will sell for $1,600. Can be seen in New York. No. 529-A.

Model No. 24 **Price $1.00**

You Can See the Difference in the

A. P. REG. U. S. PAT. OFF. **Brassiere Directoire** PAT. JUNE 19, 1906

Instead of being only an elaborate corset cover, it really does effect the bust and back into beautiful contour—contributes to the grace of your figure.

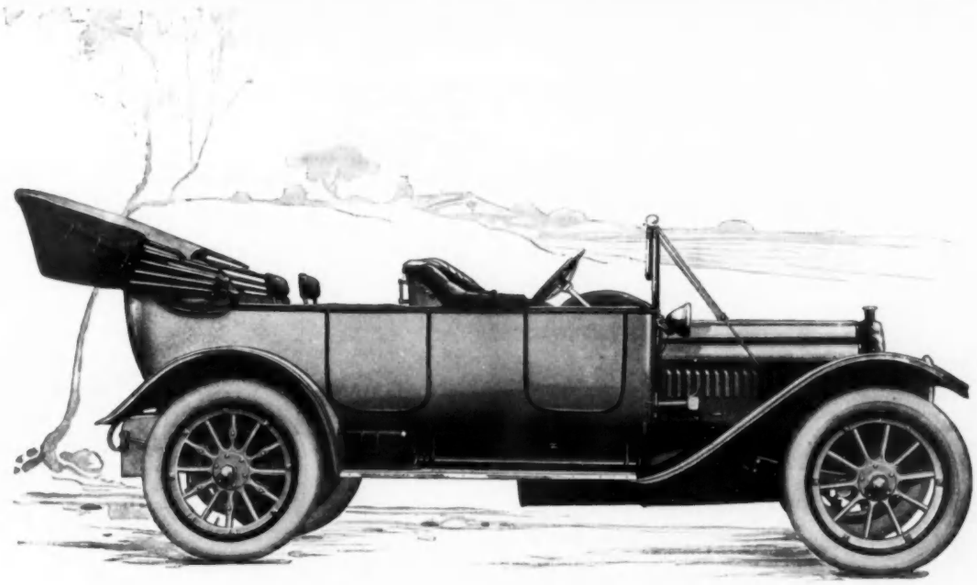
The A. P. Brassiere Directoire has beautiful lines, gives unrestricted freedom of motion and provides a perfect foundation for your gown.

A range of beautifully tailored models to fit normal or extreme proportions. Prices 50c. up to $25.

Every A. P. Brassiere Directoire is guaranteed to give perfect satisfaction.

Ask your dealer or write direct for style book.

G. M. POIX *Showrooms:* - 928 Broadway, NEW YORK *Factory:* 23 Ralph Street, BROOKLYN, N. Y.



Are You One Who's Wondered?

PERHAPS you are among the hundreds of automobile enthusiasts—owners, drivers or just "lookers on"—who have wondered what The White Company would do were it to produce a six-cylinder car. Probably you've come to have a splendid respect for any car The White Company might produce as you have watched their models year after year since the automobile industry began. Perhaps you are prejudiced, but it's such a splendid prejudice, reaching back over years of actual performance, during which the name of "White" stood as a bulwark for reliability and thorough building. If you had this curiosity, to-day we are ready to satisfy it—in a six-cylinder "White."

It's hardly necessary to tell you the details of this car. The highest engineering authorities in the gasoline-engine world have reached very definite conclusions, and any car designed to-day would imitate closely the mechanical features of this six-cylinder "White."

The Simplest "Six"—The White

OF course we take considerable pride in telling you that it's built on the same identical lines as our "30's" and "40's"—it has the same marvelous simplicity which tells more than any word description of ours—that practically total absence of the paraphernalia that litter most engines, especially the more powerful types. Regarding the details of finish, body lines and equipment, The White Company would not be outdone. This six-cylinder "60" White is all a car should be in these respects—possibly just a little more—because it has the advantage of being produced to-day instead of yesterday. Built as we like to build motor cars, there is only a limited number of these cars to be produced this season. They're going pretty rapidly, order after order having been filled without even a photograph, a blue-print or a car to show. This isn't a cry of "wolf," but just a plain statement to our friends—to those who want this highest expression of an automobile as interpreted by the great White factory. We would not disappoint you if we could help it—you can help it by getting your appointment for a demonstration early.

Appointments for demonstrations in all principal cities on or after January first.

The White Company

804 East 79th Street, Cleveland, Ohio

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

One year, (payable in advance subject to 20% cash discount).....**$50.00**
One year, (payable monthly, in advance, subject to 5% cash discount).. **$50.00**
Single insertions, (payable in advance, subject to 5% cash discount). **$2.50**

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth ave., New York.

Art Schools

N. Y. School of Fine and Applied Art. A school for practical art expressed in Costume, Interior Decoration and Advertising. Circular. Susan F. Bissell, 2237-9 Broadway, New York.

Automobile Coats

HENRY NEWMAN
AUTOMOBILE—AFTERNOON COATS.
A specialty—Exclusive styles.
3 East 30th St., N. Y.

HENRY NEWMAN
3 EAST 30 ST., N. Y. MAD. SQ., 7036.
Automobile coats, afternoon coats.
Exclusive models, ready made and to order.

Boas, Feathers, etc.

MME. APHE PICAUT
OSTRICH BOAS AND FEATHERS.
Repairing, Cleaning and Dyeing.
38 West 34th Street, New York.

METHOT Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 25 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

Champagnes

DUETZ & GELDERMAN, Gold Lack
The finest vintage champagne imported to this country. The Ritz Company, 31 West 44th St., New York. Sole Agents for U. S.

Children's Clothes

Children's Wear from infancy to twelve yrs. Garments made to order, style and fit guaranteed. Boys' dresses, one to five yrs., specialty. Beebe & Shaddle, 38 W. 33 St. Tel. 7557 Mad.

MISS HELEN MURRAY
Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 15 W. 35th St., New York. Tel. 4703 Murray Hill.

WEE FOLKS OUTFITTER
Individual smart frocks and coats for Misses and Children. Miss Elaine, 401 West End Ave., corner 79th St., N. Y. Tel. 9071 Schuyler.

Imported Smocked Frocks. Sizes from 6 mo. to 15 yrs. Prices reasonable. Circular, showing designs sent on request. Order now for Spring and Summer. Mrs. J. B. McCoy, Jamestown, Va.

H. H. McLEAN
Dollies' and Children's Individual Outfitter.
Millinery, Kimonos, Lingerie, to order.
4 West 33rd Street, Room 41, New York.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, $1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

Cleaners and Dyers

MME. PAULINE
CLEANING AND DYEING.
House and Street Gowns, Laces, Chiffons, etc.
233 W. 14th St. Branch, 8 W. 39th St., N. Y.

LEWANDOS, America's Greatest Cleaners and Dyers. Boston, Mass., 284 Boylston Street and 17 Temple Place; New York, 557 Fifth Avenue; Philadelphia, 1633 Chestnut Street.

LEWANDOS-Branches, Washington, Albany, Rochester, Providence, Newport, Hartford, New Haven, Bridgeport, Lynn, Salem, Cambridge, Worcester, Springfield, Portland.

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 64th St., N. Y. Tel. 2685 Plaza.

Knickerbocker Cleaning Co.
New York Paris Newport
492 East 31st Street, New York.
High class cleaners and dyers.

MODERATE CLEANING PRICES will astonish you. Fifty years' perfect work for representative women. Safe, prompt. Brossy's, French Cleaners, Dyers. Detroit, Michigan.

Corsets

MME. ZUGSCHWERT
Custom Corsets. All Designs.
Latest Creations in Lingerie.
Republic Building, 209 State Street, Chicago.

Corsets—Cont.

MME. S. SCHWARTZ
CORSETIERE.
12 West 39th Street, New York.
Telephone, 4882 Murray Hill.

MME. BINNER
CORSETIERE,
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere
Models which accurately forecast the "Trend of Fashion." Custom made only.
15 West 45th St., New York. Tel. 2818 Bryant.

OLMSTEAD CORSET CO.
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22nd Street, New York.

Exclusive Goodwin Corsetieres
Trained to represent us in all localities not now having Goodwin shops.
373 Fifth Avenue, New York.

MISS AHERN
"The Directoire Corset" to REDUCE THE FIGURE. Re-orders require no fitting. 76 West 48th St., New York. Tel 1909 Bryant.

LE PAPILLON CORSET CO.
Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 21 West 38th St., N. Y. Tel. 4383 Murray Hill.

BERTHE MAY'S CORSETS
Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 125 West 56th Street, New York.

WADE CORSETS. High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city. Wade Corset Co., 79 E. 130th St., New York.

E. WATSON, Elastic Corsets. Bust, Hip and Abdominal reducers. Maternity Corsets. Maternity Supporting belts of Elastic, Trecot, Linen Mesh, etc. 18 W. 34th St., New York.

Junoform Figure Improvers are necessary aids to well dressed women. At all shops. Write for price list.
Junoform Co., 269 So. 4th St., Philadelphia, Pa.

PEETZ FRONT LACE CORSET
The highest art in corseting. Prices $5.50 to $35. Made and sold only at
36 East 33rd Street, New York.

KEAPSHAPE CORSETS. Bend sideways, backwards and forwards with the body. Never lose their shape. Moderate prices. Fit guaranteed. To-Kalon Corset Co., 28 W. 38 St., N. Y.

ADELINE DONSHEA, originator and sole patentee of her inimitable Front Lace Corset, gives individual attention, insuring comfort, grace and pose. 10 W. 36th St., N. Y. Tel. 3308 Mur. Hl.

Dancing

LOUIS H. CHALIF, Grad. Russian Imperial Ballet School. Classical, Aesthetic, Social dancing; body building and hygiene for ladies and children. 7 West 42nd St., New York.

CONSTANTINE, instructor of stage dancing. Russian, American, Aesthetic dances. Society waltzing and Boston for adults, children. C. Constantine. Berkeley Lyceum, 23 W. 44 St., N. Y.

Embroiderers

AIKEN & CO.,
1 East 28th St., N. Y. Hand and machine embroidery, heading and hemstitching to order. Also a variety of beads to match any color.

MRS. C. H. OTT, 10 West 33rd St., N.Y. Embroidery, Stamping, Stamped Goods, Monograms a specialty. Waists and Tunics finished or stamped. Stamped Gowns. Mail orders filled.

Employment Agencies

MISS G. H. WHITE, agency, 2 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

MISS BRINKLEY, 507 5th Ave., N.Y., nr. 42d. Tel. 6892 Bry. Supplies governesses, housekeepers, competent household servants. References personally investigated. Circular sent on request.

Furriers

FURS REMODELED, repaired and redyed. Large variety of fine furs at exceptional values. A. H. Green & Son, 25 West 23rd Street, near Fifth Avenue, N. Y. Tel. 1162 Gramercy.

FUR TRIMMINGS. All kinds and widths, from 35c a yard up. Remodeling and repairing. New fur sets at wholesale prices. Tel. 5298 Mad. Sq. Forest Fur Co., 118 East 28th St., N. Y.

Gowns and Waists

MRS. M. BUSSE, Evening, street and strictly tailor made gowns, imported and original designs. Evening gowns a specialty, 766 Madison Avenue, N. Y. (near 66th St.). Tel. 3290 Plaza.

Gowns and Waists—Cont.

MANIE GUION THOMPSON,
712 Madison Avenue, New York, near 63rd St. Waists, Blouses, Hats, etc. Misses' and Children's smart coats and frocks to order.

GEO. ELLIS, Ladies' Tailor
Makes smart, plain and fancy, perfect fitting suits, from $45 up. Mail orders solicited.
44 West 36th Street, New York.

A. LUST, Ladies' Tailor
Riding Habits. Special attention given to mail orders. 580 Fifth Ave., cor 47th Sts., New York. Telephone 2043 Bryant.

TAILORED GOWNS REMODELED
to prevailing styles for the past 18 years. J. H. Comstock, 286 Fifth Avenue, N. Y. Tailored Suits from $65 up. Tel. 158 Madison Square.

Jean Michel and Louise Michel,
Gowns for all Occasions.
Exclusive Styles—Perfect Fitting.
11 West 31st St., N. Y. Tel. 5185 Murray Hill.

THE MENDING SHOP. Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 29 W. 31st St., N. Y. Phone 189 Madison Square.

MLLE. ELISE. Tailor made Suits for Ladies and Misses. Made to measure from $35 up. Also morning, afternoon and evening gowns, corsets, blouses, etc. 561 5th Av., S.E. Cor. 46th St., N. Y.

Mrs. Wilson's Mending Shop. Formerly with Mrs. Osborn Co. Evening and afternoon gowns. Special prices for Debutante Frocks, Trousseaux. 26 E. 28th St., N. Y. Tel. 4563 Mad. Sq.

Mme. Renfrew Wood. Gowns for all occasions. Exclusive and original designs. Embroidered robes to order, any desired color, any materials. 112 W. 48th St., N. Y. Tel. 2884 Bryant.

De Rohan French Models. Sample gowns and Lingerie gowns below importation prices. Also remodeling done. Imported hats, corsets. Mail orders. 131 W. 69th St., N. Y. Tel. 30 Col.

VICTORINE—Rebuilder of Gowns.
Old gowns of every kind remodeled equal to new. Evening gowns a specialty. 194 West 83rd Street, New York.

MME. SAZA,
Gowns with or without your material. Remodeling. Money refunded if not satisfactory. 3089 Broadway, N. Y. Phone 1338 Morning.

M. COWEN CO., IMPORTERS.
Tailors, Dressmakers, Furriers and Habit Makers. Mail orders solicited.
7 West 38th St., N. Y. Tel. 498 Murray Hill.

ARTISTIC DRESSES
Made from your own material.
Unusual Remodeling. Reasonable Prices.
Homer, 140 W. 49th St., N. Y. Tel. 5409 Bryant.

R. BRAUER, LADIES' TAILOR.
A between season offering. Advance styles in tailored walking suits made to order. $45.
106 W. 43rd St., New York. Tel. 792 Bryant.

ELITE SHOP.
Specialties in Gowns and Blouses.
Originality of Style. Moderate Prices.
66 West 38th Street, New York.

F R I N K.
Gowns.
Exclusive styles in Imported and Original Models. 6 W. 33d St., N. Y. Opposite the Waldorf.

FLORENCE B. ROSE, Visiting Designer. Plans new frocks from old. Sketches furnished. Morning classes to show women how to make smart waists and frocks. 510 W. 113th St., N. Y.

A. M. WEBSTER & CO.
Cotton frocks made to order. Hand embroidered linens, ginghams, linen suits, lingeries $25 up.
4 West 33rd Street, New York.

GOODMAN SHIRTWAISTS
Tub suits and skirts in madras, linen, silk and flannels. Oldest established.
10 West 46th St., N. Y. Tel. 4642 Bryant.

JULIETTE, FRENCH MODISTE.
Latest styles. Guaranteed fit. Reasonable prices. See announcement and illustration on page 60. No. 121 West 72nd Street, New York.

EXPERIENCED SEAMSTRESS
Excellent work done at ladies' residences by week or day at reasonable rates.
Carlson, 138 East 48th Street, New York.

SULLIVAN, Rutland, Vt. Maker of gowns containing distinction and individuality. Special facilities for accommodating distant patrons. References, suggestions, estimates furnished. Prices moderate.

Hair Goods & Hair Dressing

VIROLL, 500 Fifth Avenue, N. Y. Manicuring. Special facilities for Massage. Reclining chairs for shampooing. Specialties; hair goods and egg shampoo. **Hours,** 9-5. Tel. 7520 Bryant.

MILNSHAW HAIR GROWER
A tonic recommended for dandruff or thin hair. Trial bottle on application on condition. Jules Ferond, Fort Lee, N. J. Tel. 42J, Fort Lee.

J. Andre, importer of Hair Goods, 140 W. 44th St., N. Y. Specialist in Hair Coloring, Hair dressing, Shampooing, Manicuring, Facial and Scalp Treatments. Building exclusively for ladies.

Hair Goods & Hair Dressing —Continued

MAISON LOUIS, 1560 Broadway, New York, between 46th and 47th Sts. Latest Parisian fashions in Hair Goods. Wigs for private parties. Tableaux furnished. Tel. 2441 and 5451 Bryant.

Miss D. H. Richardson, 105 W. 40th St., N.Y. Scientific hair and scalp treatments. Dandruff and falling of the hair cured. Reclining chairs for shampooing. Manicuring. Tel. 7439 Bryant.

LEHNERT & ALEXANDER, Ladies' Hair Dressers, 309 Mad. Ave., N. Y. Just below 42d St. Natural gray and white hair. Inventors of the latest creation, The Torsdale Coiffure.

KAVLOWA. We cater to discriminating and fastidious people only. Hair Dressing, Manicuring and Facial Massage administered as a science. 121 West 42nd Street, New York.

ESTHER STEPHENS, Massage, shampoo, or manicure scientifically administered in latest innovation chairs. Exclusive parlors for discriminating people. Windsor Arcade, 569 5th Ave., N.Y.

Lace and Embroidery

MRS. RAYMOND BELL, 1 East 45th St., N. Y. Specialty Lace Shop. Fine Lace mending. Children's English Smocks. Baby Bonnets and Shoes. Irish Lace. Telephone 6192 Bryant.

SARA HADLEY, 9 E. 35th St., New York. Antique and Modern Laces. Veils, Shawls, Flouncings, Scarfs, Neckwear and complete sets of Table Linens. Lace for trousseau a specialty.

Aquidneck Cottage Industries. Cut work and linens. Hand made clothing and layettes. Boxes sent on request. Newport, Rhode Island, and 1713 De Sales Street, Washington, D. C.

The Franciscan Missionaries of Mary. Hand-made laces and embroideries. Orders taken for ladies' lingerie, baby dresses, table linens, etc. 225 East 45th St., New York.

MAURICE.
Importer of real laces. Retails at wholesale prices—guaranteed to save you 50%.
398 Fifth Ave., Opposite Tiffany's, New York.

MRS. LILY CUSACK, 558 W. 185th St., N. Y. Unique designs in Irish Laces, Centerpieces, Waists and Neckwear. Specialty cleaning and remodeling. Correspondence solicited. Tel. 993 Audubon.

Millinery

HOYT, MILLINERY
Importer of Fine Millinery.
Correct style for Tourists.
St. Paul, Minn. 4th and St. Peter Sts.

VISITING MILLINER.
Remodeling a specialty. Up-to-date Trimming, Millinery taught. Prompt attention.
Dare, 41 East 28th Street, New York.

TURNEY. Milliners and Importers. 9 East 35th Street, New York. **Smart** Tailored Hats, $10. Fancy Velvet Hats, $15. Auto Hats and Hoods, $5 up. Best material only.

Mabel Hutchinson, Rebuilder of hats. Your own feathers and material used in building new and becoming models. Hats for the South. The Little Hat Shop, 21 W. 31st St., N. Y.

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After four years in the "Shoppers' & Buyers' Guide," Miss Henesey writes:

January 6, 1912.

Manager "Shoppers' & Buyers' Guide,"
VOGUE, New York.

Dear Sir:—

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Manager Shoppers' & Buyers' Guide

VOGUE 443 *Fourth Avenue* *New York*

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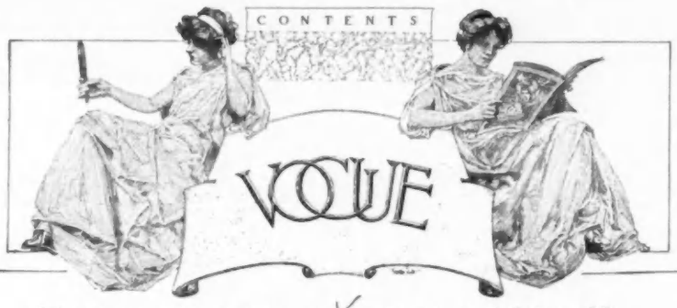

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The February 15th Vogue Will Be

The Forecast of Spring Fashions Number

THE newest things in the Spring mode will be described and pictured in the next Vogue.

For many weeks our foreign representatives —"war correspondents"—have been busy in Paris and London collecting advance news of the fashions for our Forecast of Spring Fashions Number. On this side of the water our editors have been making notes and sketches in the showrooms of New York's leading importers and designers.

Every detail of fashionable Spring attire will thus receive attention in the next Vogue—advanced gowns, spring-like hats and bonnets, dainty lingerie and hosiery, smart shoes, and the latest conceits in all the dress accessories that mean so much to her who studies her appearance.

The greatest English authority of the day on laces, Mr. Milton Abelson, contributes a special article to the next Vogue, describing some of his latest reproductions of classical laces.

The Forecast of Spring Fashions Number is the first in our 1912 Spring Programme. You will need it. An order to your newsdealer now may prevent vexatious delays later on. Or, fill in and mail the accompanying coupon and receive with certainty and promptness our four forthcoming Spring numbers.

Clip Along This Line—Fill In—and Mail To day.

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VOGUE, 443 Fourth Avenue, New York

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Forecast of Spring Fashions.....February 15th
Spring Patterns.....March 1st
Spring Dress Materials.....March 15th
Spring Millinery.....April 1st

Name.....

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City.....*State*.....

MRS. CRAIG BIDDLE OF PHILADELPHIA

Mrs. Biddle is a frequent visitor in New York in the winter season, and is one of the Newport hostesses during the summer. Her sister is Mrs. Robert Goelet

Photo by Campbell Studios

VOGUE

THE CONFÉRENCE A FRAME FOR MODES PARISIAN

The Conférence, Usurping the Afternoon Tea, Delights Paris With the Quintessence of Stage Talent and Beauty and Incidentally Displays the Smartest Afternoon Gowning

FROM five to seven are the hours of Parisian social activity. Whether these hours be spent in a smart tea room or at a still smarter *conférence*, the framing is similar—tall green palms shading secluded corners, fresh flowers the odors of which mingle with latest perfumes from Lentheric, subdued lights, and sweet music adapted to the ceaseless hum of conversation. At the *conférence*, to attend which this year marks the *dernier cri* of elegance, the music and snatches of conversation of the tea room are replaced by the witticisms of the *conférencier* and of those who succeed him on the little stage; for, be it known, it is not for instruction the mondaine gives up her acquired love for afternoon tea. However famous the *conférencier*, the shortest space of time is devoted to his talk; actresses from the great theatres, famous for their beauty and gowning, great singers from the opera, and favorite comedians from the last *Revue*, all aim to amuse, to satisfy the desire to laugh that, with the popularity of the *Revue*, has seized all Paris.

The smartest playhouses are given up to the *Revue*. In the *Revue Sans-Gêne*, written by MM. Rip and Bousquet, Madame Réjane has made her début. It is easy for her admirers to picture to themselves the drolleries of her acting, her expression and her voice, and how wonderfully she transforms herself from one laughable silhouette to another.

GOWNS AT ONE OF THE NEW, DELIGHTSOME REVUES

Among the marvelous toilettes displayed on the stage the night of her première, a Drécoll gown worn by Mlle. Marnac stands out preëminent. Of pale rose crêpe de Chine embroidered in shining crystal tubes, the skirt, mounted above the waist-line to form a high girdle, opened at one side over a *fourreau* of black tulle embroidered with crystal fringe, woven, after the new manner, into the material. Above the top of this rosy cloud the corsage was merely an unlined guimp of black mousseline de soie. At the top edge of the embroidered girdle was posed an immense bow of black tulle clasped by a diamond bar. The effect of this black bow in conjunction with the line of semi-transparent black in the skirt opening was delightful. This accent of black, repeated in an extremely high Directoire stock collar of black velvet, proved the most striking characteristic of the gown. It mounted to the ears and curved so that the chin seemed to rest in it. Though probably suggested by the gowning of the *Merveilleuses* of an extravagant period, this exquisite toilette was toned down to suit modern taste.

From the same house, but not from that time of elaborate affectations, come the simple little frock worn by the same actress in the last act. In accordance with a charming fancy for a waist ribbon as the only touch of color on a gown, it was simply sashed with blue. Particularly favored for the white gown is a ribbon belt of a deep orange tone. This fancy belongs strictly to a corsage belted at the long, old-fashioned waist-line, which is making a strong fight for supremacy. And apropos of long and short waist-lines, the present mixed modes are strangely disconcerting to those desiring to renew their wardrobes at once. It is probable, however, that modes will continue to hold the accommodating elasticity which has characterized them for many seasons, so that women may safely continue to select for themselves without violating the fashions.

One of Drécoll's simple dinner gowns of white satin draped with heavy white lace

THE MODES OF LITTLE THINGS

Among the many interesting fancies of a flowery, elaborate and bizarre age that are constantly appearing are gloves with strips of colored kid set inside the fingers or with embroidered backs, lace-frilled handkerchiefs and all sorts of high collars similar to the one described above, and trimmings of tall Prince of Wales feathers. The newest muffs, fascinating things, all a-fluff with ruches, shirrings, and frills of transparent stuffs, are furnished with many inside pockets in which to store the many things deemed necessary for an evening at the opera or theatre. In color these decorative and convenient muffs are supposed to match either the toilette or the manteau.

Hats that not long ago threatened to perch a-top an elaborate chignon have dropped lower than ever, so that the face is again charmingly half-hidden. Hair dressing, too, has changed; with all its artificial abominations discarded, it is parted in the middle, draped gracefully over the ears and then gathered into a knot at the back, posed high or low, as best suits the contour of the head and face. The *"béret des étudiants,"* so becoming, so tempting to women who cling to their fast-vanishing youth, though already an institution of some years, seems to be promised a still longer lease of life. In spite of all this eclecticism in dress, the women who thoroughly understand this art avoid any dissonance between gowning and ornaments, for fashions in jewels and other decorative objects, if sometimes capricious, are as exigent as are the modes in gowns and hats. Therefore, with the return of many ancient forms of dress comes the revival of the jeweled and metal ornaments peculiar to each.

MEDIEVALISM CLAIMS JEWELRY

And how welcome they are! How futile seems *l'art nouveau* in comparison to the almost perfect reproductions of the work of famous masters of the art of setting precious stones and manipulating metals. The other day, in a jeweler's window in the rue de la Paix, I saw an exact reproduction of a wonderful medieval ring I had learned by heart from a wonderfully illustrated book of old jewelry.

Jet and crystal tubes and beads are wrought into this deep fringe trimming — *An Angora wool ornament fastens the revers of black over white mousseline de soie* — *A gown of long lines for the woman who would add a cubit to her stature*

Except that the metal composing this ring was modern platinum instead of ancient gold, it was like the old ring in every detail. The setting, pierced and carved into delicate beauty, seemed raised quite an inch above the finger and supported a great emerald with a smoothly rounded top—truly a marvelous reproduction of a bit of medievalism.

Then there was a late model of a *tour de cou* composed of emeralds and diamonds arranged on a black velvet ribbon. I have seen similar things in old paintings, and with the knowledge gained from my fascinating book, I judged this necklace to be a replica of the *"carcan"* of the eighteenth century. The artificial stones—rubies, sapphires or emeralds—are woven with real diamonds in an open-work design, beautifully displayed against the black of the velvet ribbon. The jeweled part reaches only half around the neck; beyond, the velvet ribbon is left plain—altogether a great improvement on the ordinary "dog collar."

BRILLIANT PREMIÈRE AT RÉJANE'S THEATRE

A stunning woman at a première at Réjane's theatre wore a graceful toilette of pale green charmeuse, almost completely covered with fine white lace. The long waist-line, tightly belted with green silk, showed the new curve of hip and the pretty, long line under the arms. Below the seamless shoulder-line a distinctly novel and attractive touch was given in the arrangement of the charmeuse with the lace of the sleeves, and in the underarm pieces that reached down onto the skirt. The two skirts formed a double, pointed train of a graceful fullness. The taffeta hat was puffed into a beret shape. (See the first sketch on page 13.)

One of the loveliest gowns worn on the stage that night was one of those soft, clinging robes filled with the baffling mystery of one layer of filmy mousseline de soie beneath the other. (See first illustration on page 14.) Blue and bluish white predominated in these petticoats; the solid blue accented half-covered panels and dropping ends, and then, surprisingly, an embroidered panel in shades of blue and white was revealed among the folds that draped the slender figure. Less illusive, the corsage decorations of shaded blue embroidery and bands of dark blue charmeuse stood out boldly, and the eye was caught by the glimmer of dull rose-colored satin that framed the lace *intérieur*. The short sleeves showed a similar finish. Of yellow Italian straw, trimmed with shaded, rose-colored feathers, the hat was faced with cream silk sewed smoothly over heavy cords; its square crown and curved, upturned brim hinted at the modes of the early spring.

Very spring-like was an afternoon costume worn in the play and sketched at the upper right of page 13. It was of fine écru crin, knife-plaited and bordered with écru taffeta. From a lace yoke, front and back, the plaited corsage bagged a little and then fell in long skirt panels hemmed with silk to match the skirt. The sleeves of plain taffeta were turned back high above the elbows and held by small ball buttons of shaded écru pearl. Dark brown silk bound the irregularly shaped brim of the big hat, covered smoothly with heavy écru lace.

A smart blonde in the audience wore a stunning gown of black beaded net; woven thickly with shining black tubes, it dragged close to the figure, giving an appearance of extraordinary hight; at one side the separate train, weighted by a band of steel embroidery, fell in jabot folds, and bands of the same trimming, circling the corsage of mousseline de soie, formed a charming high-girdle effect banded with steel bead embroidery. This is illustrated in the third figure at the top of this page.

CHARMING GOWNS FOR THE CONFÉRENCE

The left-hand figure of the middle sketch on page 14 shows a gown of cedar-colored charmeuse worn at a recent conférence; its skirt is draped back and front in odd jabot folds and the edges are trimmed with lovely, old-blue, Japanese embroideries, half-hidden in the irregularly falling folds. At one side the corsage turns over an embroidered revers that meets the skirt drapery under a great white rose, nestled in silk frills. The immense bows that trim the hat are of delicate white Alençon lace, wired into shape. The tiniest of silk roses make a charming line of color across the front,

Likeable little fads are apparent on the chic costumes worn at the last Vaudeville première

just above the black velvet binding of the wide, downward curving brim.

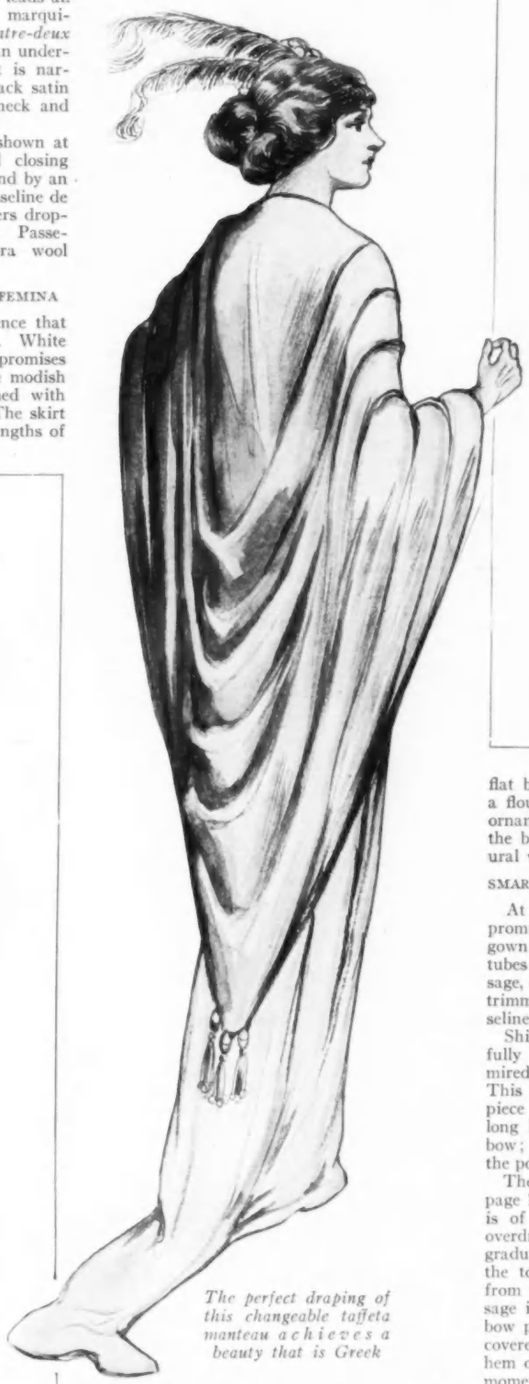
An original touch characterizes the neck opening of the next figure. Swathing the neck and turning over at one side in a single knot is a long, eighteen-inch scarf of black tulle with long ends, one on each side of the shoulder—a charming finish for a spring-time costume. The wide hat, dented sharply directly in front to show the forehead, is of fine black straw, faced with black velvet and trimmed with straw-colored feathers. In new millinery and gowning this old-time shade of yellow leads all others. The graceful gown of black marquisette alternates plaited panels with *entre-deux* of dull, ochre-colored lace, hung over an underdress of dull, willow-green satin. It is narrowly belted with black satin, and black satin points sharply downwards from the neck and over the tops of the short lace sleeves.

The extremely smart tailored suit, shown at the top of page 12, has a lapped closing achieved by a half-belt held at either end by an ornamental button. Transparent mousseline de soie, black over white, forms long revers dropping from a flat collar of white cloth. Passementerie ornaments of white Angora wool stretch oddly across the revers.

GOWNING AT THE LAST VENDREDI DE FEMINA

It was a wonderfully gowned audience that attended the last Vendredi de Femina. White gowning, fairly popular last summer, promises to be almost a rage this season. One modish woman wore a white costume trimmed with quantities of white soutache braid. The skirt seemed to be shaped by two straight lengths of material. The front breadth was wrinkled into tiny, sidewise folds and disappeared under the edges of the back breadth, which hung in straight, flat plaits. Braid richly trimmed the edges of each breadth and was massed in the corners. A finely plaited, white satin underskirt showed on the sides. Large, braid-embroidered buttons adorned the coat, so short as just to cover the hips. The creamy tinge of this satin cloth drew it into perfect harmony with a large putois muff and an ermine cravat, edged with putois, which gave the finishing touch.

The unusual arrangement of lace over pale green charmeuse bespeaks its Paris origin



The perfect draping of this changeable taffeta manteau achieves a beauty that is Greek

A spring-like frock in écru tones, even to the ball buttons of écru pearl

Another fashionably dressed woman wore a clinging, dark, taupe-colored charmeuse topped by a Directoire habit coat of faille silk of the same shade. A short-waisted Directoire waistcoat of the new agaric, oddly woven in many-colored threads, buttoned with large, flat, gold buttons.

A singer from the opera wore on the stage an exquisite gown of white charmeuse, which is shown at the bottom of page 14. The skirt, pulled high at one side of the front, and held flat by large lace and crystal motifs, disclosed a flounced, lace underdress; and crystal beads ornamented the girdle which, though high at the back, in front dropped loosely to the natural waist-line, slenderly outlining the hips.

SMART WOMEN AT THE VAUDEVILLE PREMIÈRE

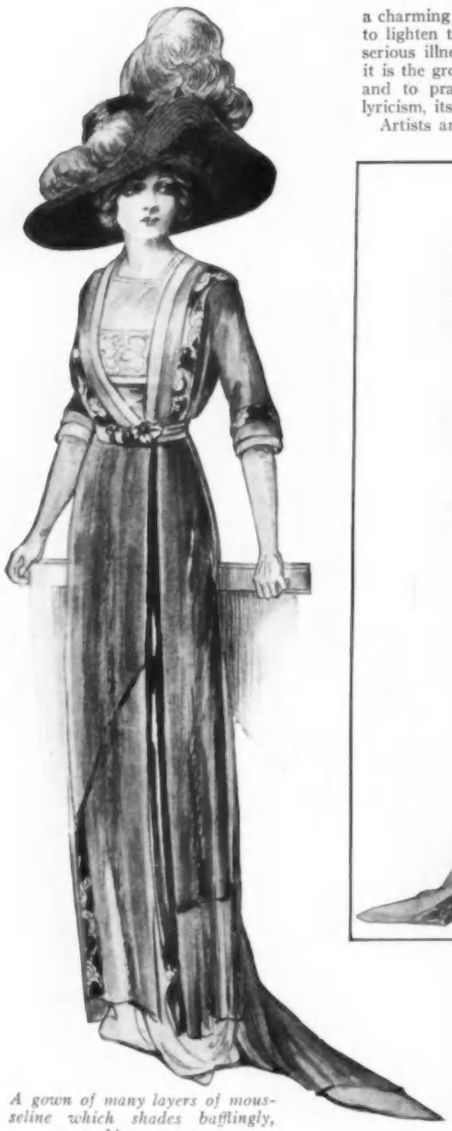
At the last première at the *Vaudeville* a prominent society woman wore a charming gown of pale, rose-pink satin. Jet and crystal tubes and beads composed and fringed the corsage, and, in the form of a heavy netted fringe, trimmed the trailing overdress of black mousseline de soie. (See first figure on page 12.)

Shining, changeable blue taffeta was gracefully used in an evening wrap greatly admired that night, and sketched on this page. This wrap was apparently draped from one piece of cloth. It was held to the throat by long hemmed ends of taffeta tied into a big bow; three tassels ornamented and weighted the point at the back.

The two gowns sketched at the bottom of page 12 were seen on the stage. The first gown is of soft pink satin, neatly covered by an overdress of cream net oddly trimmed with graduated bands of white lace, the widest at the top. Deep points of the lace turn back from the hem, and bands of it trim the corsage in bolero fashion. The tiny black velvet bow posed at the throat, and the line of satin-covered buttons reaching from it to the hem of the skirt, are likeable little fads of the moment.

The costume with the Directoire coat, shown on the seated figure on the right, is of pale, tan-colored, satin-faced cloth. Revers that turn from the waist-line over the shoulders deepen into a waist-deep collar at the back, and are faced with Empire-green silk, handsomely embroidered in tan. The long tails of this coat, which hang flat like panels, are lined with green silk. A long gauze veil surrounds the crown and falls from the back of the Panama hat.

Buzenet, who has lately gowned the actresses



A gown of many layers of mousseline which shades bafflingly, now blue, now rose

in several new plays, continues to use the charmingly graceful fichu corsage. Mlle. Maupin wears, in *Les Sauterelles*, a beautiful gown of blue satin and mousseline de soie, with a fichu corsage which closes across the bust over a flat chemisette, fastened in front by the tiniest of buttons; from belt to hem the skirt closes under similar buttons.

In the same play Mlle. Carèze also wears a Buzenet gown finished with a fringed fichu. This gown, fresh and youthful, is made of white mousseline de soie printed with roses; a contrasting note is given by the belt of black velvet.

Conspicuous among the many lovely new toilettes worn by Mlle. Louise Brignon in the *Revue Sans-Gêne* is a Beer confection of malines lace and cloth of gold with a square train trimmed with steel and gold embroidery. The fichu arrangement is again shown here in lovely malines lace. In front, at the belt, the lace is caught together under an embroidered motif; at the back it drops to far below the waist-line.

The world of art and literature is never indifferent to anything concerning the gifted Rostand family. It was a cultured and a distinguished audience that gathered at the Gymnase to witness the première of *"Un Bon Petit Diable,"* the joint production of Mme. Rostand and her gifted son, Maurice. The night before, at the *répétition générale*, Mme. Rostand and her son, while receiving warm congratulations from the hosts of friends gathered around them, protested that they had thought only of pleasing children while engaged in this work. Its history is probably known, but it is a charming one, that of the mother endeavoring to lighten the convalescence of the son after a serious illness. Though designed for children, it is the grown-ups who go to see it, to admire and to praise its pretty fancies, its delicate lyricism, its drolleries and its delicious rhymes.

Artists and the wives of artists, who chiefly composed the audience on this occasion, may not always be trusted to set an example of gowning for women less gifted and so more timid. And so were I to describe the most conspicuous gowns worn by the women artists on this noteworthy occasion, I fear I should lead my readers astray.

MADAME F.

Wonderful new color combinations—old-blue Japanese embroideries with cedar charmeuse; and ochre-colored lace over willow-green satin

LA PARISIENNE'S ECONOMICAL WAYS

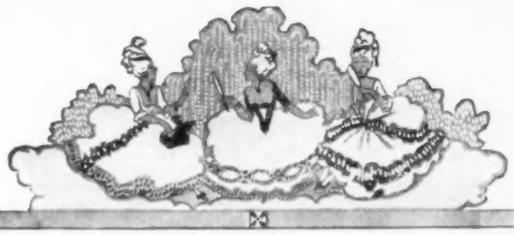
MUCH fun has been poked at the bargain-counter habituée, but after all, breathes there a woman with soul so dead as not to experience an unholy glee as she exhibits to some envious friend an article bought for just one-half its former price? To many women this hunting of bargains is a form of amusement, a sport, but to the woman of a limited income it is an absolute necessity.

There is probably no place in the world where one can spend more money for clothes and get less in return, if one buys at normal prices and from the regular stock, than in Paris; on the other hand, there is no place where one can dress better on less money than in this same marvelous little city, if only one watches for the occasions and knows the ropes. For example, there are certain small houses where one can often find wonderful values in ready-made clothes—suits, evening gowns, evening coats and negligées, all of which are models fr m the best houses, and are, therefore, in cut, line and materials, unequalled the world over. A stunning suit of fine, blue serge, elaborately braided and with insets of black satin in skirt and coat, was recently selling for 150 francs. The coat, according to the approved style for this season, was quite long, had a semi-fitting back and was lined with a beautiful quality of white satin. This same house was showing quantities of wonderful gowns and evening coats made of the richest materials in the most gorgeous colorings; they ranged in price from 125 francs for a lovely satin coat up to 400 francs for a robe of regal magnificence. It is certainly a remarkable place, this small house, and a boon to the woman of taste, a medium figure, and a thin purse; only so beguiling are its bargains, one is often tempted into purchases neither justified nor wise.

In addition to these houses, there are countless small dressmakers in Paris who will make dresses for from 40 to 50 francs. One little woman, who lives on a large boulevard in one of the unfashionable quarters, produces really remarkable work for a most moderate price. As a rule, one must, with small dressmakers, make up in patience and vigilance what one lacks in money, but it is perfectly astonishing what lovely creations have been turned out of this small establishment for 40 francs for the making.

Such places as these la Parisienne knows well, and that is why she is the best dressed woman in the world on the least money.

Lace and crystal motifs hold close the draperies of this white gown seen at the Vendredi de Femina



VICTIMS OF UNWISE TRAINING

A DECADE or so ago the American public awoke to the consciousness that, being no longer a pioneer country, it was being visited with the curse of all old civilizations—an oversupply of the female portion of the population. So America raised its voice and cried, "What shall be done with the superfluous women?" Since then, industry, commerce and the professions have answered the query in very practical fashion by opening business careers for women, so that now some six millions in this country are availing themselves of the chance to be economically independent. But this solution of the problem has brought another in its wake. We did not realize that when the way was opened to them women would rush into business in such numbers as to produce an oversupply of labor that would disastrously affect their working conditions. Fortunately for the low-waged girl, women of wealth and intelligence have espoused her cause and brought about much remedial legislation in her behalf besides improving her condition in a multitude of other ways. That greater progress has not been made is in part due to the worker herself, a fact that discourages both those who furnish the money to support movements in her behalf and those who work individually with the girls. That the working girl fails to show the desirable qualities of ambition and application and is disposed to treat bread-winning as a mere stop-gap between school and matrimony is not her fault; the blame lies with her parents and the school authorities who have had the keeping and moulding of her character. She has been encouraged to regard matrimony as the most preferred of destinies, and even when self-support is forced upon her at an early age, the necessity of careful preparation has usually been slighted. No one has made her realize that six or seven years of bread-winning, even if eventually she achieves matrimony, must be her lot. And how can one reasonably expect young girls brought up in homes of poverty and ignorance to appreciate the value of a thorough preparation for business life? Is not the community rather than the girls to blame?

WORKING girls, because of defective training, not only fail of economic efficiency, but also lack a social consciousness and a desire to aid in bettering their environment. Take the case of factory girls who refuse to do their share in improving unsanitary conditions; employers who desire to furnish healthful surroundings are often met with a thoughtlessness or obstinacy most discouraging to their new-born virtue. Even when proper receptacles are provided, girls from the tenements persist in throwing fruit skins and other refuse on the floor. This condition could be, and now frequently is, ameliorated by the intervention of a social secretary who, if efficient, can improve the manners of her charges as well as broaden their view of life. The cost of such a feature of factory administration is more than retrieved by an increase of efficiency on the part of the workers and in the greater care taken of the plant and its appurtenances. The social secretary could also do a great deal, in her more purely social capacity, to minimize the demoralizing effects of matrimonial air castles. It is the opinion of those who have studied the girl in industry that the hope of matrimony more than anything else prevents her from taking a serious view of the occupation which she hopes will be but temporary and will be soon and pleasantly terminated by marriage. She appears not to consider it worth while to spend several years in equipping herself for effective business service; and this constitutes one of the chief reasons for the lower wages of women. Such a condition should not be allowed to continue, for it is detrimental both to the girl and to the community.

A HOPEFUL sign is the world-wide interest in vocational training which is now engaging the attention of distinguished educators. One of the chief defects of the present school systems is that the training, both of boys and of girls destined for business careers, is not earlier begun. The tendency of the schools has heretofore been to exalt book learning to the discredit of manual training. And this has not been without its influence upon girls who are not apt to desire to excel in what they have been led to regard as inferior work. The new educational movement will do much to elevate manual labor to the position it should occupy in public esteem; as a consequence the school-girl's indifferent attitude toward it will be greatly modified. Further effort to arouse ambition in the wage-earning girl might take the form of endeavoring to give her a broader view of life and to make her realize that for the majority, not only will an interval of several years elapse between school and marriage, but that an increasing number of women will fail of wedlock entirely. Besides which, about one in ten of those who do achieve matrimony will be compelled through family misfortune to re-enter the ranks of wage-earners, and under those conditions a practical knowledge of a trade is an invaluable asset. Another phase of the matter which should be salutary in its effect upon her efforts as a professional worker is that the discipline necessary to acquire proficiency in any line of work is an important factor in character development which affects her whole life and would make her a more efficient worker in whatever else she might undertake. She will be a more capable wife and mother if she be proficient as a wage-earner.

PARIS STILL SMILES APPROVAL OF THE DRAPED GOWN, AND APPARENTLY THE FERTILE MINDS OF THE COUTURIERS ARE PREPARED TO TRY IT IN EVERY PHASE

Mustard satin, covered with embroidered taupe tulle, composed of two points which divide at the sides, showing a silver lace skirt. From Premet

Made of the new reversible dark blue charmeuse, with the underskirt of the striped reverse side. From Buzenet

White satin and green chiffon Premet gown simply trimmed with pearls, showing the possibilities of clever draping

One-sided drapery of blue satin, over embroidered net ruffles, caught up with blue velvet flowers. From Buzenet

AS SEEN BY HIM

The Hectic Gaieties of Our Short-Lived Winter Colonies—Sanely Unusual Entertainments Distinguish the Town Season

AGAIN blue seas and gentle breezes, orange groves and sunny landscapes. Perhaps, after all, it is best that one should get away from New York and have at least six weeks in which to commune with nature. Those of the ultra-smart set who are fond of life in the open, go to Aiken, a southern town of no small importance and the most conservative of the winter colonies. At no other resort is the line so sharply drawn between the cottagers and the hotel people, for the native community for years resented northerners coming among them.

Aiken is sand and pines with just the climate for outdoor life—now and then cold with snow, now and then rainy, but, on the whole, warm and sunny. And here the settlers from Meadowbrook and some few others are busy at polo and golf, tennis, riding and hunting. The life is primitive in a way, but there are little dinners and reunions and some card playing and everyone knows everyone else.

And you can do just as you like at Aiken and enjoy life in your own way without being thought too unconventional; but as for being "in" things, if you are not in the "set," you might as well be at the North Pole. And it is the last place in this country where you will be able to get in. It is almost always a case of "freeze out." There are other hotels and colonies not so far away where there is no such spirit and where you can meet delightful people and have a pleasant time; but you know that like the Peri your eyes will always be turned towards the Paradise about which you may know nothing except that it is the place of all others you desire to enter.

CONSERVATIVE WINTER COLONY

Jekyll Island is conservative in a unique way. I do not know whether the rules are changed, but some years ago when I was there motors were not allowed. It is a wealthy community, and there is lavish entertaining. All through this southern country the New Yorkers have large shooting estates and plantations, some of them as fine as that owned by the Pembroke Joneses, which came through inheritance, as Mrs. Pembroke Jones is a southern woman. The Mortimers, the Goulds, the Belmonts and Col. Payne, all spend much time upon these southern game preserves.

Palm Beach is gorgeous and expensive and spectacular. When I say it is expensive, I do not mean it as a reproach. It is, on the contrary, a recommendation. There is always the pleasant feeling that one is meeting only millionaires. It is the one spot where poverty does not exist—at least not in the neighborhood of the hotels. It is thoroughly American, and perhaps for this reason is beloved of many titled foreigners. The life there is brief and merry, for the winter-summer season is exceedingly short.

But nowadays there are as many new fashions in travel as in dress. We want to go to Mexico, to the various islands in the West Indies, to Havana and to South America; we even do not scorn Panama. Some of us take in the Carnival at New Orleans and are made happy with the kindly hospitality of that city, and others go on through to familiar haunts on the Pacific coast. If we do not care for our own southern territory, we escape to the Riviera or to Egypt, which, by the way, is quite à la mode again this year.

LAST FLICKERS OF THE OLD SEASON

The season dies slowly in New York. In March the opera will still be at its hight, but the dancing is nearing its end. People wind up as usual with a wild desire to appear in fancy costumes, hence tableaux and diversions of that character. From the very beginning of the winter one set has been giving really original entertainments. Mrs. Benjamin Guinness and Mrs. Harry Payne Whitney, with her wonderful house, were their sponsors. Mrs. Payne Whitney, Mrs. James Burden, Mrs. Arthur Scott Burden and other women, who may be depended upon do something notable, were active at fancy dress dances and private theatricals. And the echo was caught in other cities. Chicago had two pageants and Washington, Cleveland and Detroit and other cities had each a fancy dress ball.

Perhaps one of the most talked of diversions was the one which Mr. Moncure Robinson and Mr. Frank Crowninshield gave for the Princess di San Faustino and the Countess de Gontaut-Biron at the St. Regis. Mr. Frank Crowninshield, who has written several booklets on subjects more or less social is, to-day, the wit of the town. Together they gathered the best of the music hall performers in various skits and then had living pictures of a burlesque nature and a programme in which there were funny little allusions to everyone, good-natured and enjoyable, and some of them really clever.

There was much humor in Mr. Robinson's entertainment and no vulgarity—sometimes even these amateur travesties are apt to go a little beyond the line—but this did not and it will survive as one of the traditional evenings. These are all steps toward the sanely unusual entertainment, and it really looks as if we had advanced a great deal.

Photo by Aimé Dupont

Miss Eleanor Granville Brown, daughter of Mr. Waldron Post Brown, who will be married to Mr. C. Alan Hudson on February 7th

CUNNING SUBTERFUGES OF THE DÉBUTANTES

For those who preferred to dance and to do nothing else, there have been many opportunities. January brought that series of "parties," as we used to call them, into the hands of the married women of the Newport set, and Mrs. William K. Vanderbilt and Mrs. Ogden Mills gave several small dances. The débutantes preferred rather informal dances where they would be left to their own pleasing devices. Consequently at their affairs there was a lopping off of the older people. It could be done so nicely either under guise of a small dance, which turned out to be really a ball, or else by giving a débutante tea a week or so before the ball, which served to avert the wrath of the social Cerberus. Consequently at this season's dances all the dead wood was eliminated and one did not see the seats filled with older people and wall flowers. There were so many débutantes that this gave an excuse for inviting no other girls except a few of the two-year-old class. Frequently it was a relative, not a parent who gave the affair, and this was sufficient excuse when people who were not asked attempted to be offended.

THE BOW TO ROYALTY

It may be of interest to American women who are to make their bows to royalty in England this year to note the Regulations for the Courts. Two Courts will be held before Easter. All applications should have been put in to the Lord Chamberlain at St. James's Palace on January 1st. A lady attending a Court may present one lady, for whom she must be responsible, in addition to her daughter or daughter-in-law. The names should be forwarded by the lady who wishes to make the presentation. Of interest to everyone is the clause that ladies may be accompanied to Court by their husbands if the latter have been

(*Continued on page* 58)

Copyright by Campbell Studios

Mrs. Hugh S. Knox, daughter of General and Mrs. Anson G. McCook, who became a bride on December 14

Master Loel Guinness as Gainsborough's "Blue Boy," that hangs in Grosvenor House, London

Miss Barbara Morgan, an appealing "Fidelity" by Greuze

Master Forbes Morgan was a sturdy counterpart of Richard Cosway's "Master Beckford"

Wee Master Emmet, as "L'Enfant Blanc" by Fragonard

Photographs copyright 1911, by Campbell Studios

"Master Crewe" of Sir Joshua Reynolds came to life again in the person of Master Willie Chanler

The small daughter of Mr. and Mrs. Norman Whitehouse, as "Maria Theresa" after Valasquez

Misses Merauld and Tanis Guinness, who posed delightfully with their brother in "The Ghost" by Richard Westall

THE SMALL GUESTS WHO POSED AS FAMOUS PAINTINGS AT THE PARTY GIVEN BY MRS. BENJAMIN GUINNESS TO CELEBRATE THE THIRD BIRTHDAY OF HER LITTLE DAUGHTER, TANIS

LIFTING SIMPLICITY ABOVE THE COMMONPLACE

Little Originalities of Line, Color and Trimming, that Raise a Gown from Mediocrity into the Sphere of Modishness

Bright red peasant's smock, banded with black velvet traced with gold embroidery, and worn over a black satin skirt

TO lift the simple gown above the commonplace, one must possess not only a fine sense of selection, but an instinct for line and color; given this talent, inherent or acquired, coupled with the ability to express in one's clothes something of character and personality, and the problem is all but solved. But the average woman whether from economy or personal taste, who elects to choose practical, simple models rarely achieves any degree of distinction in her dress, probably because, lacking the ability to do her own designing she has hopelessly accepted the perfectly simple and perfectly banal models that are profusely offered each season. How to get away from this dead level of the commonplace has been her problem. Realizing this difficulty Vogue presents in this article, and will hereafter frequently publish, models that will be specially designed for the woman who depends upon the little dressmaker for her gowning, but whose taste demands lines of originality which her own imagination, or that of her seamstress, is unable to supply.

The first step toward distinctive dressing should be a careful study of one's own lines and complexion, and colors should be selected which accentuate the color of hair, eyes and flesh tones. In shopping, do not purchase, hit or miss, this or that novelty because it takes the fancy, but always bear in mind some particular gown or hat with which these frills must harmonize.

A woman of taste but of moderate means who needs must buy her gowns at the less expensive shops, knows that few models nowadays are exclusive; therefore she endeavors to give her gown some touch of individuality, perhaps by the simple removal or addition of a bow, a new twist to sash or belt, the substitution of some other garniture, for the too popular button trimming. The replacing of a machine braided ornament by a bit of handwork often gives a frock the grace of simplicity and distinction which she is seeking. Many a so-called "simple" gown is as flat and tasteless as unsalted soup; it is simple to stupidity. And yet it takes only a line of black or a dash of color, placed with a discerning eye to effect, to quite transform it into something really original and modish.

A COAT FOR THE HOME DRESSMAKER

The number of styles in long coats are so varied that one must be quite extraordinary to lay claim to any originality. Such a one, developed in black with oddly cut collar and cuffs of blue, and wide, pointed revers lined with green, is shown on page 21. These extended over the shoulders and at the back, developed into a deep, rounded cape-collar the lower edge of which met the upper skirt portion. This was high-waisted and novel in treatment. It consisted of a single, straight piece with pointed corners, ornamented with buttons, turned down to form a square tab in the center back. The sides of the back breadth sloped down to below the hips where they met in a point which made an opening for a commodious pocket, one of the features of the garment.

THE TAWNY SHADES OF THE TIGER

A lovely gown, embodying to its last minutiæ the artist's idea of harmony of color and line, was lately worn to a smart luncheon by a young girl whose vivid coloring it admirably suited. It was of grayish brown satin cloth, with pipings, sash and tie of a harmonious fawn shading into burnt orange—the colors in a tiger skin. But all its tones were subordinated to the Titian lights of the hair. The daintily frilled collar and cuffs were of the sheerest écru mull, just the touch of a lighter tone that was wanted to complete this color gamut. This is shown on page 21.

MOURNING GOWN FOR A YOUNG WIDOW

Black, and combinations of black and white, have had such a revival this season, even in the most frivolous of costumes, that one scarcely remembers that black is the outward mark of affliction. At a family dinner party a young widow was most becomingly gowned in an extremely smart and simple costume of black cachemire, which is sketched in the right hand corner of this page. A wide scarf was draped over the left shoulder to shape the short sleeves; the ends came together below the right hip forming a deep point which fell almost to the hem of the skirt which lay some inches on the floor. The right shoulder was draped in chiffon which was caught under a flat, crêpe bow, one loop of which was thrust, at the waist-line, through an opening near the edge of the crêpe tunic. The front drapery was similarly treated, but with the addition of a long, narrow crêpe sash, weighted by a beaded silk tassel which passed under the tunic and fell to the hem of the skirt. A long necklace with pendant of dull jet was the only ornament worn with this attractive mourning gown.

UNIQUE DEVELOPMENT OF THE PEPLUM

The peplum blouse, if one may judge from the latest Paris models, has come to stay for some time. The model shown on this page is extremely chic in line and color—a striking combination of red and black. The black satin skirt is narrow and perfectly plain. The peplum blouse is of Empire red crêpe, a heavy quality and not transparent. The desired straight silhouette is attained by the scanty fullness being held at the high waist-line by a loose belt of black enameled leather which is slipped under straps of crêpe and fastens with a long, gold buckle. The underarm seams, neck and sleeves, are finished with an inch-wide band of black velvet outlined with a tracery of hand-embroidery in gold thread. The quaint, long little cap is of black satin with a narrow, turned-back brim of red veiled with gold tissue; a gold and black ornament holding a tall aigrette posed directly in the center of the brim completes the fetching quaintness of this unusual costume.

PAINTING AN EVENING GOWN

One unique evening gown used a chiffon scarf cleverly; it formed the tunic, corsage and short, square train. The gown was in two shades of gray—the soft tones bordering on pale mauve which a gray-haired woman wears so well. The border of the tunic showed a curious, open-work design outlined in sparkling steel beads. The idea is extremely clever and may be carried out at home if one cares to take the slight trouble for so handsome and novel a result. The way to obtain this effect is to sketch or trace on heavy paper a bold, open design suitable for a scarf, baste the chiffon, marquisette or net over the paper, and with artist's tube colors mixed thinly with benzine or turpentine used sparingly, paint in the design in black. The design once painted in, it is an easy matter, requiring only a little time and patience to outline it with steel beads. Thus one obtains the effect of the design having been cut out and of the lining showing through. (First sketch on page 20.)

EFFECTIVE USE OF WOOL EMBROIDERY

A costume modishly ornamented with wool embroidery showed a mingling of several shades of yellow, orange and leaf-brown. The sheath-like, satin slip was of orange veiled with leaf-brown marquisette which was banded on

Mourning gown than which nothing could be more quietly simple and at the same time more strikingly original

BUILT ON THE SIMPLEST LINES, THESE GOWNS ACHIEVE MODISHNESS BY AN ORIGINAL ART DEVICE, AN UNEXPECTEDNESS IN LINE, OR THE NOVEL DISPOSAL OF A TRIMMING

corsage and hem with wool embroidery, displaying, in lattice design, all shades of reddish brown, soft green and rich orange running into the lighter tones of gold. The narrow hem, the chic bow and long sash end were of the reddish brown satin. There was a short, broad, panel-like end of deep cream lace to which was attached the skirt length panel of satin. The transparent, low-cut corsage was edged with a single string of sparkling rhinestones, as illustrated on page 20.

LOVELY MINGLING OF CONTRASTING COLORS

The mingling of contrasting colors was most attractively displayed in the right gown on page 20. The satin slip was a deep shade of shell pink, the veiling slip of palest mauve messaline; frilled slightly at an Empire waist-line, it fell to the knees, where the scant fullness was caught by a satin band of pinkish mauve edged with narrow silver lace, a line of silver circled the hip line, simulating a wide, short panel at the back. The bold floral design which headed the band of deep mauve velvet at the hem was in shades of pink and mauve with touches of palest blue in insets of coarse, silver net. The tasseled fichu was of pale mauve chiffon over a pink chiffon kimono waist; short, snug sleeves peeped from beneath the silver-edged drapery. At the center front the fichu was draped under a chou of silver with a short, pointed end of mauve velvet so as to conceal the waist-line.

PROPHETS OF DIVERSE MODES

THERE are in Paris several schools of sartorial art each of which aims to develop a special line of its own similar to the schools in the fine arts. One of these, adhering to the works of early art, advocates a revival of Eastern modes in garments which show a tendency to the Byzantine straight lines, and, believing that the pre-eminent factor in dress is color, uses preferably combinations of contrasting shades, knowing full well, as have the greatest musicians, the magnificent effect of a seeming discord. Another school, tired of over-elaboration, has followed the Pre-Raphaelite School in Painting and adopted the quaint and simple for its panache.

Afternoon frock, piquantly unconventional, with a dashing freedom and uniqueness of line

Originality, almost an anomaly in coats in this day of infinite variety, distinguishes this serviceable garment

The houses where these masters of the art of dress receive their patrons correspond in magnificence with their gowns, for it seems that in order to really produce a dress worthy of the cult, all surroundings must be in harmony with the aim.

THE ATELIER OF THE COLORIST

Take, for example, an establishment of the colorist cult which tends towards the richest and most luxurious of all styles. One enters by a broad, low stair, heavily carpeted, and a butler ushers one into a suite of salons, one of which is furnished in white, one in carved oak and one in wicker, all luxurious with cushions and soft silk hangings at the windows. A host of *vendeuses* in gowns of shades of taupe with collars of tinted lace, stand ready to serve. Passing through a small door, and descending three or four steps one enters either of two little boudoirs, bowers of silk and lace and roses where one may arrange a stray lock or add a touch of *poudre de riz*. The first of these nooks is in old rose, the second in a pastel shade of blue. The walls and ceilings of both are covered with taffeta, the windows are hung with dainty net curtains with over-draperies of rose-trimmed taffeta, and luxurious couches on which are flung exquisite négligées stand invitingly against the walls. The dressing tables are clouds of lace and roses with toilette articles in ivory.

The showroom for the models is upstairs. At one end is a small stage, across which the mannikins walk to exhibit their gorgeous robes, posing a moment with marked effect against the soft blue curtains of the background.

SALON OF THE PROPHET OF SIMPLICITY

In a neighboring street is an establishment of the other school which seeks simplicity of line, but which is possessed by the mania for portraiture and art in materials—a glorification of the simple. The house is a masterpiece of quaintness. Walls papered with old-fashioned chintz, odd bits of pottery on table and chimney piece, and closets that are true reproductions of the old painted, wooden clothes-press in which are kept the hundreds of hats and gowns. The floors are carpeted in plain, gray velvet filling, relieved by woven rugs done in clusters of vivid pink roses and still more startling green leaves, in imitation of the carpet rugs of our grandmothers. Painted wooden chairs and sofas with rush bottoms stand stiffly against the walls, and each little mannikin, as she walks through these old-time rooms, looks as though she had just stepped out of a Kate Greenaway book. With these gowns corsets are of no avail—the style of the dress shows each curve of the body. The tiny, full, short waists are gathered in with narrow cords practically at the chest, and the skirts are long, straight and scanty.

Here, as at the other establishment, hats which complete the theme of the costume are worn with the gowns, for a hat is no small part of any costume, and, lacking just the right touch, might and often does prove the one discordant note. These are curious little affairs with scarcely any trimming, made of soft, supple felt, which bends and twists to the head, taking the shape most suitable for the face beneath.

After viewing the two so different houses one wonders which is following the path to success. Will we finally adopt the modes of the colorist and elaboratist as the heavy brocades and velvets of this winter seemed to indicate, or the styles of the prophet of simplicity; or perhaps, is it all a pose, and will woman, disregarding theories and poses, continue to dress as to her seemeth good, and as to man seemeth becoming?

WASHINGTON SOCIETY FOLK WHO TOOK PART IN THE TABLEAUX VIVANTS, WHICH WERE ARRANGED WITH AN ARTISTIC APPRECIATION BY MRS. CHRISTIAN HEMMICK FOR THE BENEFIT OF THE HOUSE OF THE GOOD SHEPHERD

Miss Helen Buchanan, as a Pierrot, in the Louis XVI tableau, "Old French"

Miss Almy, a New York visitor, as she appeared in a German church picture

Interestingly rich in detail was "Over the Desert," posed by Miss Marie Stevens, Miss Isabel Magruder and Miss Edna Earlougher

Photograph by Harris and Ewing, Washington, D. C.

Miss Juliette Janin in the tableau illustrating "Der Erlkönig" as sung by Mr. Cecil Fanning

Mr. Robert Keeling, who is spending the winter in Washington, in his costume worn in "Old French"

LOVELY DEVELOPMENTS OF LA ROBE INTIME

Some of Those Admirable Little House Gowns that Bridge the Gap Between the Frankly Unbeautiful Wrapper and the Highly Decorative Tea Gown

CONSIGNMENTS from their French couturiers which are periodically sent over to supplement the wardrobes of many fashionable women here, are including what, to the superficial glance, seems an extravagant proportion of evening gowns. But many of these clinging, diaphanous garments, wrought in exquisite fabrics in pastel shades, often slightly decolleté and devoid of sleeves, save for a filmy frill of lace, are in reality not evening frocks, but tea gowns or glorified house gowns. It is very puzzling at first. But the explanation is simple, though the modes are confused. The Parisienne is enthusiastic this season about her relaxation; it is doing so much for her. And during this rest there is something very refreshing about donning an exquisite garment that flatteringly sets off one's charms. The French mondaine never rests in an ugly creation—it would be a physical and mental impossibility for her. One charming Parisienne declares that this season all her enthusiasm and all her francs have been expended on her furs and her house gowns. Clever little Parisienne!

These models range from the simple gown she slips on in her boudoir when looking over her morning correspondence, or, as the ideal chatelaine, sees that the household machinery is perfectly adjusted, to the elaborate confection she wears for afternoon tea at the hour when friends drop in informally. Often too, she dines with the family in one of these little frocks which approaches the simple dinner model. To run the whole gamut of these *robes intimes* would be beyond the scope of a single article; here will be described only those models which may be worn informally up to six o'clock and to the family dinner—convenient little affairs that one might slip on at any hour of the day to receive the unexpected guest.

Pink chiffon caught at the sides with silver bowknots veils a white satin petticoat bordered in blue ribbon lover's knots

SIMPLE LINES UNBROKEN BY TRIMMING

The middle figure on this page shows the Parisienne's idea of an altogether charming negligée. The underdress of soft ivory satin is veiled with shrimp-pink chiffon embroidered in tarnished silver and caught together at the sides by bowknots of a matching shade. The satin skirt is trimmed with lover's knots of a soft shade of blue satin ribbon which completes the French color scheme. The bottom of the skirt is finished with three ruffles of old Valenciennes lace, deep flounces of which fall over the elbow. This bewitching creation is of an extreme simplicity and of a cut that insures long, graceful lines.

A lovely house gown of London-smoke charmeuse charmingly combined with canary-colored satin and trimmed with fine filet lace is sketched in the right-hand corner of this page. The overskirt of the gray charmeuse drapes back from a petticoat of canary-colored satin, which buttons full length down the side closing. The bodice has wide revers, and the pointed yoke is filled in by a wide frill of cream-colored filet lace, which also hangs from the long, V-shaped opening in the elbow-length, slashed sleeve caps.

A graceful gown of dull blue silk cachemire, outlined with bands of fur and draping away over an underdress of old, cream-colored net trimmed at the bottom with two deep flounces of lace, is shown in the left-hand corner of this page. The quaint sleeves were slashed after the medieval mode and laced over puffed sleeves of fine écru net and lace. The crossing lines of the bodice, banded with fur, formed a V for a modesty of delicate old lace.

APPROPRIATE PASTEL COLORINGS

Quite obviously designed for a rose-colored boudoir is the lovely house gown of dull rose satin crêpe de Chine shown in the first sketch on page 24. It is charmingly simple in line, and is built after the latest modes. The quaint, high-waisted bodice shows a curving V filled in with a tucker of soft, écru net gathered to a round neck line. The elongated shoulders are especially chic, as are also the full-length, fitted sleeves with their lace wrist ruffles and crochet trimming buttons. The one-piece frock closes to one side of the front, where it fastens with a large, ornamental button of enamel and rhinestones. The skirt is draped over a petticoat of crêpe de Chine in a slightly lighter shade, hemmed with a narrow plaiting of the material.

The exquisite gown of sea-blue velour de laine trimmed in Venetian lace, which is illustrated in the second figure on page 24, is of a simplicity that would perhaps be banal were it

An interesting development of the medieval sleeve slashed and laced over a puffed sleeve of fine, écru net

Overskirt of London smoke charmeuse drapeä back from a petticoat of canary satin, buttoned full length

Unusual in the realm of "robes intimes" is the elongated shoulder and full-length, tightly fitted sleeve

Of a simplicity that would perhaps be banal were it not for the heavy accent of black and gold in the sash

Greek tunic of Cypress green chiffon fastened on the shoulders and under the arms with big silver ornaments

not for the heavy accent of black and gold in the sash. The waist is devoid of trimming save for the deep revers crossing the bodice and falling almost to the waist-line. The sleeves show pointing cuffs of Venetian lace, from which fall ruffles of fine net. The skirt exploits the attractive draping of a French house—a rounding overskirt pulled up to the waist-line at one side, from whence falls a long sash end of black satin weighted with gold fringe. This model is typical of the simple, charming house gown developed in the delicate shades appropriate for indoor wear.

The foundation of the last gown on this page is a fitted Empire underdress of silver gray satin; over this is a Greek tunic of Cypress green chiffon with a border of silver and crystal beads. Similar ornaments fasten the tunic over the shoulders and again under the arms, giving a high-waisted effect. The underdress with its long, unbroken row of buttons fastening the scalloped, full-length closing is almost ecclesiastical in effect. The chiffon softly veils the upper part of the closing line with its buttons of gray velour. The round decolleté is banded with folds of soft, flesh-colored tulle, from beneath which falls a frill of rose point lace, which also edges the elbow-length sleeves.

VOGUE POINTS FROM PARIS

SKIRTS for thin dresses are, almost without exception, gathered at the still slightly raised waist-line, but are quite scant at the bottom. Sleeves of all heavy linen and tailor-made gowns are long, and the wide plaited ruches edging the bottom and running up to the elbow at the side are still the popular finish.

Draped dolmans of changeable taffeta, reaching almost to the bottom of the skirt, are being shown as the advanced style in spring wraps; for these, box plaitings of fringed taffeta are much used.

Among the novelties in new jewelry shown at the great houses of the rue de la Paix are betrothal rings of the eighteenth century, composed of two hoops forming, when closed, one ring, and so constructed as to open one within the other. The old serpent ring, belonging to the same period, is again presented in an attractive fashion. One of carved gold has flashing ruby eyes; another of beautifully mingled gold and platinum has eyes of emerald green.

The newest evening wraps show a decided tendency toward straight lines in contrast to the draped forms of the winter models. They fall in demure, Quakerish folds from neck to feet both back and front; the sleeves are fitted into the armholes without fullness, but are very large at the hand.

A pretty trimming for evening dresses, very popular in Paris now, is a narrow passementerie composed of a single row of medium-sized rhinestones. This is used to outline the decolleté or to finish the flowing chiffon sashes. A stunning ball gown of jet-embroidered net, seen at Luciles, was made in a severely plain princess style with slightly draped skirt; it had for its only trimming a band of this rhinestone passementerie, running halfway around the deep, rounded neck and thrown into striking relief against the glittering black jet.

The old-time curled ostrich plume is once more coming into its own, and many of the large houses are showing broad-brimmed hats or small, narrow-crowned walking hats the only trimming of which is a single ostrich plume, poised erect in the front or at the side.

Anklets are still struggling for an existence and, if Poiret has his way, will doubtless become the mode. His latest creation, worn by one of the charming French actresses, Mlle. Lavallière, was a short decolleté of black charmeuse; the skirt was slashed at one side and parted continually, revealing white stockings, black slippers and anklets of jade. The gown was heavily embroidered in crystal beads, which formed a wide border at the bottom of the skirt, and a festoon in the front of the corsage; tiny revers of cerise velvet outlined the oblong decolleté. The whole costume was thoroughly bewitching, and, it must be confessed, the anklets added no small amount of chic to the lovely *tout ensemble*.

The veritable Directoire collar, faced with white silk, modishly finishes the neck of a new redingote gown of black, corded silk. A large bow of crisp, white tulle, simply strapped across the middle, is posed at the base. The pretty, transparent stiffness of this new bow must be preserved or its chic is lost. This bow is the last word in neckwear for tailored costumes and is constantly seen on the boulevards.

Rough, loosely woven woolen goods are to be used for tailor suits and long coats. One of Béchoff-David's newest models shows a tailleur in one of these loose materials, the coat of which is perfectly plain, tight fitting, double breasted, and reaches quite to the bottom of the narrow skirt to which it clings.

The smartest young French women, discarding wrist bags, carry with their tailored costumes flat, envelope-shaped cases of colored leather. For calling costumes they have extremely large bags of woven gold, hung from long chains as thick as one's little finger; whether woven, twisted or braided, these gold cords are knotted or tasseled several inches above where they are attached to the bag. In spite of the use of these bags by the leaders of *les modes*, there are crowds of women who still cling to the convenient and practical wrist bag, new styles of which are constantly appearing.

The long sprays of osprey and the little tassels of spun glass, which form the chief ornaments for the pearl or gold caps for evening coiffures, are now placed directly in front instead of at the side or back, as at the beginning of the season.

The exquisite négligée worn in the fourth act. A coat of sea-foam green chiffon, edged with a crystal band, partially veils the slip of Russian lace

Madame Nazimova in a private calling costume of moleskin and taupe corduroy. The moleskin hat is profusely trimmed with taupe ostrich feathers

Rose chiffon dinner gown brocaded in silver tissue, with pearl embroidery and a garniture of dull pink roses, inspired by Botticelli's "Spring"

The strauss-embroidered gold lace of this wondrous evening gown is hung over a pinkish silver lining

THE GOWNS WORN IN "THE MARIONETTES" BY MADAME ALLA NAZIMOVA, THE VERSATILE RUSSIAN ACTRESS, WHO HAS CHARMED NEW YORK AUDIENCES WITH HER BEWITCHING COQUETRIES IN THIS MODERN FRENCH COMEDY—POSED EXCLUSIVELY FOR VOGUE

GOWNS FROM MAISON JAQUELINE

CLEVER FURNISHINGS FOR LIMITED SPACE

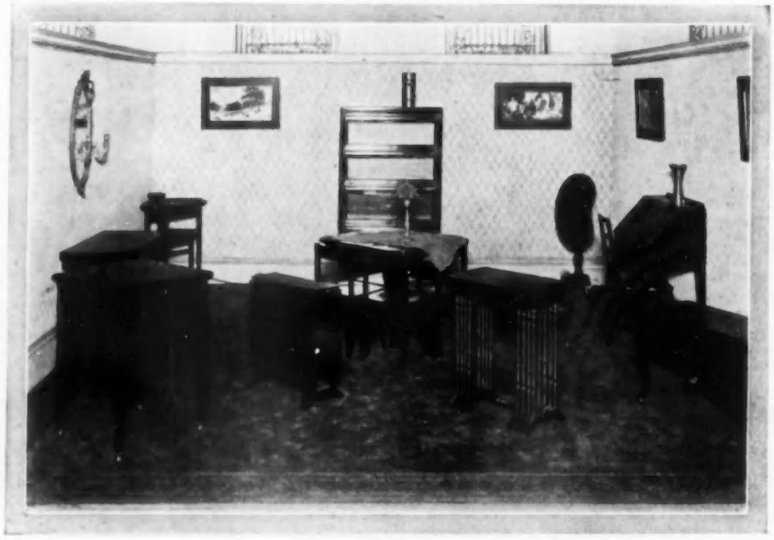
Devices Which Conserve Space and yet Give No Appearance of Crowdedness nor Any Sign of the Old-Time Collapsible Atrocities

A GREAT man has very carefully explained to us "How to Live on Nothing a Year," and a clever man has recently instructed us "How to Live on Twenty-four Hours a Day," but no one has yet told us "How to Live on Five Rooms a Family," and yet almost as many of us are trying to live on that five rooms as on that twenty-four hours or that nothing a year. Perhaps we feel the pressure of space economy even more than that of time or money economy, for in big cities both are cheaper than space.

Even in the largest and most expensive apartments space is an important consideration, for the mistress of such a suite comes into competition in completeness of furnishings and elaborateness of entertaining with owners of large houses. But to the woman with a limited income who is forced to confine her home-making and entertaining within the narrow compass of five, seven or nine rooms of an apartment house or hotel suite or else to retire to the limbus of a suburb, space economy is a guiding principle in life. There are so many desires to be satisfied in this small space; one must sleep, eat, serve afternoon tea, give bridge parties, even allow one's husband a small place in which to live, breathe and have his being, and yet there must be no appearance of crowdedness, nor any signs of the folding bed-bookcase or the sofa-bed of the old-time "flat." The shops do not particularly help one in furnishing an apartment on a space-saving basis. They have the right kind of furniture, but often they do not realize its possibilities. The best one can do is to pick out a table here, a chair there, and when the shops fail to meet requirements, to call upon the interior decorator or the cabinet maker to suggest or execute.

ORIGINAL TABLE FOR A DEN

An interior decorator has had executed for his own use in a little, built-in den a unique desk-closet-bookcase-table. He bought one of those table-desks with a drawer in the middle and a narrow shelf at each end. The shelves are about fifteen inches from the floor, are supported, back and front, by little slats and are open at the ends of the table. He had his workmen make a little closet out of each of these shelves by placing a board behind the slats at each end, another between the drawer and the shelf to form the closet back, and a door with a lock and key across each end of the table. There was still unutilized space below the drawer and between the closets. This, it at first seemed, he would need for knee room when using the table as a desk. But at last he hit upon the plan of building into that space two shelves which, by touching a button, could be made to slide back far enough to permit him to draw close to his desk. These shelves were filled with books, so that when flush with the table edge, the gay bindings were in full view. The closets may be used for writing materials, liquors, cigars, pipes, magazines—any of the little things that usually litter a den. A cabinet-maker or interior decorator would so transform a table for no great sum.



In this group of furniture are several space-saving devices of good design

Here the tables and chairs of the above picture are shown open for use

Corner of boudoir showing, open, the auto-valet, breakfast and cutting tables and sewing screen

A certain firm has imported a wonder-working little table, shown at the left of the upper photograph. It is only a little table, twenty-two inches square, but the top is quite deep—about twelve inches. It is made of two pieces of wood. There is no door, no way of entering this closed-in compartment.

A MAGIC TEA TABLE

It is time to serve tea. The hostess places her hands on the edge of the table each side of the seam, and pulls the two leaves up as one opens the doors of a latticed window. As they open up, a shelf, concealed within the table, and containing a tray completely equipped with a tea set, rises to view. The two leaves of the table, which are hinged at the ends, open out flat, forming a table forty-four inches long. The tray has a porcelain bottom and brass handles by which to carry it. The two folding ends of the table have porcelain insets, so that the wood may not be injured by the hot cups. Like the little old French woman who, fearing the obliquy of the term, Canadian-French, said, "I am French from France," this little table is also French from France. It may be had in mahogany at the post-holiday price of $33, and in oak for $35. A pretty little Japanese tea set or one in a delicate pink and white pattern, consisting of six cups, bowl, pitcher and tea pot, comes with the table.

MANY TABLES IN ONE

For the woman who gives many tea and bridge parties the "nested tables" illustrated are a great convenience. There are four or five tables, one fitting in under the other. They are usually very pretty little things, often of mahogany inlay; but if one objects to the

(Continued on page 78)

The luxurious bedroom is furnished in carved Italian walnut, said to have come in part from the palace of a Venetian Doge. Rare Oriental rugs, in which quotations from the Persian poets are woven, cover the polished floor

On the walls and ceiling of the drawing room, which is in the style of the Regency, are delicately painted scenes from the Niebelungenlied. Exquisite bibelots of almost priceless value fill the cabinets

Above the deep wainscoting in the dining room runs a shelf heavily laden with antique silver, and below are closets filled with rare old china

Flemish tapestries have been ruthlessly cut to fill wall-spaces and cover the chairs. The table glitters with the gorgeous service of silver gilt

INTIMATE GLIMPSES OF THE WONDERFUL AND HISTORIC TREASURES AS THEY FILLED THE BEAUTIFUL HOME OF MISS EMILIE GRIGSBY, WHOSE COSTLY POSSESSIONS ARE BEING DISPOSED OF AT A PUBLIC SALE NOW IN PROGRESS

Elsie Leslie's evening gown of white tulle, one of the best of the "period examples." Small rosebuds trim the gown

This gown of changeable taffeta worn by Miss Leslie shows a deft arrangement of the voluminous overskirt worn with a bustle

Miss Dale's most becoming gown of cream brocade with touches of cherry-colored velvet

Margaret Dale in a beautiful costume of green taffeta, trimmed with black silk ruchings

THE GOWNING IN "DISRAELI" REVEALS SURPRISING CHARM IN THE MID-VICTORIAN MODES—AS WORN IN THESE PHOTOGRAPHS, POSED ESPECIALLY FOR VOGUE BY MISS LESLIE AND MISS DALE, THE BUSTLE SEEMS NO LONGER AN ENTIRELY PREPOSTEROUS WHIM OF FASHION

SUITING THE PICTURE TO THE ROOM

Within the Limits Prescribed by the Character and Furnishings of Each Room is Wide Range for a Choice of Pictures which Will not Duplicate the Hackneyed Subjects Seen in Many American Homes

PICTURES like friends should be selected for their lasting qualities. Some pictures like some people captivate us at once by showy qualities, but fail to hold us long on account of their shallowness; some keep our interest for a while, but end by boring us; then there are those rare ones with which we live year by year, that remain ever attractive, restful and inspiring.

One of the most important factors in the sustained appeal of a picture is the suitability of its environment. Obviously, a dainty conceit of Fragonard or Pater will appear trivial in a stately hall, for instance, but would exert an unfailing charm in a small reception room. A battle scene by Meissonier would not be bearable for a week in a bedroom, and a cattle picture by Troyon will be enjoyed in every other part of the house except the dining room.

In selecting pictures one should avoid choosing those that have become wearisome through their ubiquity. With such a wealth of material to draw upon, there is no necessity for duplicating the houses of our friends. It is the purpose of this article to point out a number of beautiful pictures suitable for the various rooms of the house, reproductions of which can be purchased at comparatively small cost from the art shops in our country.

A Drinker, by Leyster, is a convivial subject for the dining room

PICTURES FOR THE PASSING GLANCE

Beginning with the hall. This room is least suitable for pictures as it is often dimly lighted and too narrow to afford a good view of them. When the hall is of ample proportions, a few pictures may be used effectively. This is not the room for dainty, French color prints or delicate line drawings. Pictures broadly handled, bold in treatment, appealing instantly to the passing glance, are those that should be used here—a portrait of Frans Hals, one of good size, an Infanta by Velasquez, a Holbein, a Clouet or, in landscape, a Hobbema or a Constable.

PICTURES TO LIVE WITH

In pictures for the living room one has the widest range of selection. Of course the scheme of decoration must be considered even though it represent no particular style or period. A dainty living room with light furniture and with curtains and wall covering in delicate tones provide the proper setting for the cheerful pictures of the seventeenth or eighteenth century. Here we have a veritable gold mine of material to draw upon—*fêtes champêtres* by Watteau and Lancret, irresistible bits of fancy by Pater, portraits of beautiful women by Gainsborough or Reynolds or Romney.

If on the other hand the living room is of large, stately proportions, works of greater solidity and carrying quality should be used to give the final touch of dignity. A room of this sort is just the setting for reproductions from the paintings of the greatest masters—Velasquez, Rembrandt, Titian—or for cartoon prints of famous architectural subjects of the old world.

The dining room should be simplicity itself as to decoration, and if any pictures are used they should be selected with the greatest care. Why so many pictures of game at the moment of slaughter find their way into the dining room, of all places, is a mystery. If one is about to sit down to a dinner of pheasant it is rather depressing to have the glance arrested by the realistic portrayal of this bird's ensnarement. Pictures of animals, too, even though they be depicted by a Rosa Bonheur or by the great Paul Potter do not whet the appetite. Studies of flowers are in good taste and, if hung carefully, prove very effective. For a spacious dining room, pictures of banquets and feasts are suitable and usually decorative. The Banquet of the Guild of Crossbowmen by Van der Helst is a picture that has not become too familiar and that produces a fine effect if the reproduction is large enough. A Family Banquet by Jordaens from the Museum at Dresden, which some might consider a little coarse, is interesting for its boisterous good humor and vigor of treatment. Chardin's Le Bénédicité, the original of which is in the Louvre, is a masterpiece of the Dutch school, appealing in subject. Los Borrachos, one of the masterpieces of the great Velasquez, brims over with the artist's *joie de vivre*. The splendid pictures of Paul Veronèse, his wonderful Marriage at Cana, for instance, make an imposing decoration for this room.

THE INSISTENT ST. CECILIA

The number of pictures suitable for a music room is so great that there is no excuse for the tiresome few that prove so insistent. The galleries of this country and of Europe are filled with masterpieces inspired by music, and the reproductions of them are so plentiful and inexpensive that there is no reason for lack of variety. A Saint Cecilia that one does not often see is that from the painting by Zampieri, a captivating composition that should wear well as a decoration. A wonderful painting.

Le Déjeuner de Jambon, by Lancret

Chardin's Le Benedicite

appropriate for the music room but seldom seen there, is Memling's Angels Playing on Musical Instruments, from the Royal Museum at Antwerp. Montagna's Concert of Children is another enchanting work that is unhackneyed. A charming picture is Fragonard's The Music Lesson. A finer painting, though of entirely different style and treatment, is Terburg's Music Lesson or Mandolin Player, a good, solid work of which one could never tire. Then there is Giorgione's Concert Champêtre that might replace his better known Concert, Van Eyck's two indescribably lovely panels, The Singing Angels and the Musician Angels, Lancret's La Musique, Melozzo's Angels, Watteau's La Finette, Boucher's La Musique—but one could go on indefinitely.

QUIET PICTURES FOR THE BOUDOIR

Every picture that is placed in the bedroom should be conducive to quiet and rest. Portraits, be they never so good, should be avoided, as also scenes of stirring action. Landscapes of nature in her tranquil moods are good—the wonderful canvases of Turner, the Barbizon School, Corot for reposeful scenes of early misty mornings and evenings, pictures of sheep as interpreted by Mauve. The Autumn of this great Dutch painter, now in the Metropolitan Art Museum, is one of the best of his sheep studies. Pictures of a devotional nature are not out of place in the sleeping room, but they should be used sparingly. A most attractive one that combines many of the elements of popularity, a reproduction of which is almost never seen in this country, is The Virgin and the Infant Jesus by Notte.

Memling's Angels Playing on Musical Instruments, an acceptable variation from the insistent St. Cecilia of the music room

The Virgin and the Infant Jesus by Gherardo delle Notte, a less commonplace Madonna for the boudoir

Some of the frescoes of Puvis de Chavanne are most satisfactory in photographic reproduction. They are pictures that one likes to muse on before the lights are turned out. Somewhat suggestive of Puvis is the Sérénité of Henri Martin, a beautiful work superbly conceived and carried out. Reproductions of the landscapes of Wynant and Homer Martin can now be had.

OVER THE BOOKSHELVES

Many of our friends, to judge by the very few subjects that find their way into the realm of the books, have difficulty in selecting appropriate pictures for their libraries. The most popular are photographs of authors of the New England School—Emerson, Whittier, Lowell, Longfellow. If there is any variation, Tennyson, Dickens or Thackeray are the favored ones. Carlyle, by Whistler, is almost the only great picture of literary flavor that one comes across in the libraries in this country. Even this has not as yet become extremely popular, but as we are such an imitative people we may soon expect to see it hanging over every bookcase in the land. A wonderful picture, seldom seen in the average home, is Aesop, by Velásquez, which might well replace Alma Tadema's Reading from Homer. Holbein's Erasmus is a compelling portrait; Watt's Portraits of Tennyson and Morris are both interesting and more uncommon than those by other painters. Redburn's Sir Walter Scott is, oddly enough, a stranger to most of our libraries.

Chaucer's Pilgrims of Canterbury, by Blake, is a long, narrow picture of considerable quaintness that appears to advantage over a bookcase; copies of the Abbey illustrations of Shakespeare's plays fit into nooks around the shelves and in the corners. Rodin's Penseur, always compelling, if not available as a cast, can be used in a photograph. This great sculptor's Victor Hugo or his much discussed Balzac are both immensely impressive. Reproductions of the mural decorations of Puvis de Chavanne are often used to advantage in the library. Nothing could be more beautifully appropriate here than his sublime History, the original of which hangs in the Boston Library; The Sacred Grove Dear to the Arts and to the Muses, from the Palais des Arts at Lyons; or the Happy Hemicycle of the Sorbonne Letters, Sciences and Arts, from the Sorbonne in Paris.

STILL INHABITED

Astronomers think 'twill be possible soon
To prove there was never a man in the moon;
Yet they may be mistaken—to err is but human;
For in Honeymoon still there's a man and a woman.

EUGENE C. DOLSON.

Montagna's Concert of Children

IT IS THE BUSY YET PROVIDENT WOMAN WHO BENEFITS BY THE VARIED DISPLAY OF WRAPS, GOWNS AND ACCOMPANYING ACCESSORIES, WHICH THE SHOPS ARE CONSTANTLY PRODUCING FOR SMART EVENING WEAR

A one-color evening coat of broadcloth and velvet in taupe. From Tolman. The new altar cloth bag embroidered in gold, from Mack and Potter

Copy of a Callot model developed in old rose crêpe de Chine and net. From the Boudoir Shop

A tunic frock of pink chiffon banded with gold bugle trimming. Displayed by A. E. Rock

Ruffles edged or alternating with shadow lace trim this white chiffon dancing frock from Bugbee

White broadcloth wrap, warmly lined with taupe velvet, and finished with silk cord and buttons. Shown by Oppenheim Collins. A bag of gold crochet in an Irish crochet design, from Mack and Potter

The overhanging porch is an architectural feature which may be added to many houses, improving the appearance and contributing to the comfort of the dwellers in summer

There is nothing in this home-like living room which could not be duplicated at slight expense. The plain woodwork and furniture harmonize

The white woodwork, a built-in china closet and the Chippendale furniture impart a gracious feeling of refinement to this dining room

Light, air and restful furnishings are the requisites of a bedroom, and the judicious placing of mirrors is a detail to be considered

When cretonne or chintz is used for draperies the walls should be plainly covered. A flowered paper, on the contrary, requires hangings of a solid color

THAT GOOD TASTE AND COMFORT IN HOUSE FURNISHINGS ARE COMPATIBLE WITH A MODEST INCOME IS SHOWN IN THESE PHOTOGRAPHS OF AMERICAN HOMES

Remembering the value of first impressions, the entrance hall should be furnished with a certain dignity and becoming fitness

SMART FASHIONS *for* LIMITED INCOMES

Foresight and Infinite Care in Shopping Must Take the Place of the Long Purse in the Limited Wardrobe

ONE swallow does not make a Spring, but sometimes one gown does. As soon as one of the great couturiers has evolved and successfully launched his archetypical Spring gown, Spring, for all the world of fashion knows or cares, is here. But before that happens there are whispers of Spring in little modes and just a few hints in the lines and materials of the light frocks that show which way the wind will probably blow.

TO TASTE ADD FORESIGHT

Why is it that the woman who desires to dress well on a small income so often buys carelessly and in haste, only to repent at leisure? If at the beginning of each season she would consider the question seriously, take note of her wants and plan her purchases with care, she would come much nearer to success. It is not taste that she lacks, but foresight. She buys something that either by reason of color or texture will last only a short time, when it would have cost no more to choose something else equally smart which would look well to the end of the season. To buy carelessly is the most extravagant habit in the world. Now that another summer is at hand and one is choosing the linen gowns or suits, why not select colors that will not fade? One must pass by the tempting greens and pinks and delicate blues, keeping in mind that once faded they are useless, and very likely after one wearing, will look like an old frock. On the other hand, there is no reason why a white or natural linen frock should not look well through the entire summer, and even come up fresh for a second year. Then, in dark shades, there are some useful colors that keep their tone admirably and need not be laundered throughout the season. Any of the fashionable dark purples are satisfactory, provided they are of a reliable quality; brown and bottle green and lovely deep blues, such as raven's wing and midnight blue, are good.

When it comes to muslin, it is well to stick to standard materials. Dimities at 25 cents and 35 cents are good investments, for even in pale lavenders or greens they will not fade out unless carelessly washed or hung in the sun to dry. Some of the figured lawns prove most serviceable, and batistes are an excellent purchase, except in delicate colors. Nothing will give better satisfaction than a colored cotton voile, which has the fresh look of a lingerie material and yet is sturdy against damp or wet, those destroyers of crisp freshness, and wears almost indefinitely without showing soil.

Linen gown displaying some of the little originalities that give chic to this most tailored of summer frocks

Frock in two shades of gray accented by the black of the sash and the white of the jabot

Organdie gown over green chiffon, showing the fichu kimono held under a triangle of lace

MODEL FOR A LINEN GOWN

Because even the most modest of summer wardrobes of necessity includes one or more linen gowns a large portion of the ingenuity of the dressmakers goes into the designing of originalities to give chic to this most tailored of summer frocks. The right-hand model on this page is of Wedgwood blue linen, trimmed in white linen with a simple, Irish crochet ladder-stitch inside a two-inch hem. The quaint bib with its tiny Irish collar and bow is one of the prettiest of demure modes. A single line of crochet buttons runs down the front, and there is a soft sash of black satin with fringed ends. Pink and white linen would make it an afternoon frock.

SIMPLE MORNING FROCK

Two tones of gray are used for the original of the model in the left-hand corner of this page. The material is a fine quality of pongee, soft yet heavy. Linen would answer well for it. The shoulder pieces, long and pointing sharply into the turnback cuffs, are much darker than the shade of the body of the gown, which is that excellent tint known as pavement gray. The girdle sash is of black chiffon finished by a wide, chenille fringe. Just above the deep hem of the skirt it catches and holds the drapery of a shaped flounce. The bodice is laid in one deep tuck on either side, and the front opening has a one-sided lingerie frill finished by a corded ornament, from which hang crochet balls.

REVIVING THE ORGANDIES

Everyone regrets the charming, old-fashioned organdie when it is spurned by the modistes, and its return to favor is always enthusiastically welcomed. This year we are to have it again, and most naturally, for it is essentially suited to the quaint fashions of the season. The lovely frock of this material shown in the second lower sketch has just come from Paris. A white organdie, figured with bunches of blue and pink roses, is mounted over a green chiffon petticoat; the skirt hangs from a full yoke of macramé lace and is hemmed with a narrow band of it. Above the black satin girdle the lace is carried up in a shallow point to meet the simple.

The simplicity of the inexpensive batiste frock given distinction by smart arrangement of lines

Black-veiled white satin with panel strikingly embroidered in wool in greens, purples, blues and reds

shoulder drapery, edged with the lace. The stores are now showing pretty organdies in almost any combination of colors, or if one desires less expensive materials, dimities in flowered patterns, made up over a colored cotton lining, are good substitutes. Cotton voiles, endless in their variety of patterns, are most satisfactory and durable for summer wear. They are splendid for the limited wardrobe, as they do not need the frequent pressings called for by muslins.

ORIGINALITY, NOT ELABORATION, GIVES DISTINCTION

A lovely evening gown is shown in the first sketch on this page. For it is used a deep cream batiste. The skirt shows a short, square train, and except for the half yoke of eyelet embroidery at the hips, is untrimmed; but almost the entire waist is of the eyelet work. It comes up in bands over the shoulders and is arranged in a plastron both back and front, with V's of the batiste carried up under a belt of turquoise blue, uncut velvet ribbon. The sleeves have no vestige of trimming, but are just soft draperies of the batiste. Such a smart little frock is given in the second sketch, a Poiret model, designed for theatres, restaurants or home wear. White satin is veiled with black; on this is a striking wool embroidery—greens, purples, and reds mingled boldly. Down the front this runs in a little apron, and also forms a simple border around the sleeves, neck and tunic. The yoke and sleeves are of white chiffon.

When it comes to summer evening gowns the long purse has not the usual advantage over the short one, for simple materials are both more effective and more suitable for hot weather than costly ones. A gown with a freshness suggesting the hand of the laundress has a charm that silks and satins seldom attain. Few fabrics are as satisfactory for the purpose as silk mull, which washes beautifully and keeps its luster as long as there is a thread left. A French maker has chosen it in two shades of pale green for the gown which is shown in the third sketch. The petticoat is the softest tint imaginable, the overdress in apple green and caught with a golden rose, just touched with pink, at the waist. Bands of cream net lace come from each shoulder and form a low V. The girdle is of apple green taffeta, which is also used to face the turn of the skirt, which is held beneath a large bow of it at the back. A muslin petticoat is enough of a foundation for this gown.

The mull overskirt turns back, is faced with taffeta and caught at the back beneath a butterfly bow

TAILORED GOWN FOR THE SLENDER FIGURE

For the sylph-like figure the gown shown in the fourth drawing on this page is ideal, but let the woman of heavy proportions beware. Its plastron and little hip skirts belted in with patent leather and a steel buckle are most chic. It is of linen, with a color scheme of two shades of green. Black braiding down the front and steel buttons in groups of four give a military air, which there is no attempt to lighten by a compromise of frilly neckwear or cuffs; only a creamy fold of white linen at the neck opening softens it for the face. Charming though it is in green, it would be far more serviceable in a combination of tans and browns, which are less likely to fade; or white and dark blue would be smart. One of the soft-finished French linens, dull in luster and admirable for draping, would be the right material. With the tan and brown combination, a toque of burnt straw faced in brown would complete an admirable street costume.

GOWN OF PLAIN AND FOULARD SILK

A figured and a plain silk is always an effective combination for an afternoon frock. The one shown in the last sketch on the page combines a figured foulard and a plain blue silk. The long skirt gives opportunity for a deep facing of blue silk, corded at its joining to the foulard. Down one side of the waist is a wide drapery gathered into the belt. Very little lace is needed for the one-sided collar, which starts just over the top of the shoulder and is finished under the drapery. Inside the lace edge is a stitched fold of silk. Over it comes a flat collar of foulard, held down by silk buttons. The yoke is of sheer white batiste. Very chic is the stiff, straight sailor of fine Milan straw, banded in black velvet and with a stiff black and white aigrette at the front.

A PRACTICAL WRAPPER

It is very difficult to keep as dainty as one would wish in the matter of wrappers, and yet there is nothing more unattractive than a bedraggled, spotted négligée. The woman who has not much left over from other expenditures, when it comes time to buy a wrapper, is apt to look longingly and hopelessly at the lovely things that can be indulged in only by the well-to-do, and in despair get something cheap and ugly to fill her needs. Perhaps she selects one of the fuzzy eiderdown affairs that are warm, it is true, and nice when new, but most undesirable as soon as the least bit soiled. Or she sends home hideous figured things because she find it impossible to get pretty ones at really low prices. It would be so much better if she chose a utilitarian color in a good wearing material and kept it fresh with washable collars and cuffs. A practical wrapper is made of dark blue henrietta, cut a good two inches off the ground, so that it is both clean and comfortable. This has a big lingerie collar and turnback cuffs. It hangs full from a square yoke, that is lined with muslin to keep it from rubbing on the neck; for a belt there is just a blue silk cord. Whenever it needs it, the henrietta cloth itself goes to the tub.

SHIELDS FOR THIN FROCKS

A dainty shield for a thin dress is made by covering an ordinary pair on the side which is nearest the dress with a piece of the same lawn or batiste of which the waist is made. This makes them far less conspicuous.

THE SMART MODE IN LOW SHOES

When it comes to the question of low shoes in black for street wear during the spring, and at Southern hotels, dull kid or Russia calf is preferred to patent leather, which has become so generally worn that, though it is as fashionable as ever, it lacks somewhat in distinction. Any sort of shoe is obtainable in the dull kid—a slipper, thin-soled and high heeled, a medium heavy sole with Cuban heel or a Colonial pump. On these are used the same fancy steel buckles that have been the mode with patent leather, and the dull kid with a bright trimming is very effective. Some women, however, prefer them with a leather buckle to match; others, again, like buckles in black enamel and silver.

Braiding and steel buttons give a military severity softened by no feminine frills

One-sided effect worked out in plain and figured foulard silk with right-side revers of lace

SEEN IN THE SHOPS

Between-Season Frocks with the New Season's Lines —The New Cape Waist in Kimono Effect—Practical Petticoats and Pajamas—The Order of the Garter

THE spring modes, gauged by the earliest gowns shown, bid fair to be unusually effective and at the same time practical. The grace of the slim silhouette seems to have obtained a renewed lease of life from the French designers. Though skirts continue scant and clinging there are many charming innovations in line and trimming.

A BETWEEN-SEASON FROCK

For a luncheon or afternoon frock to use in the between-season's period when the wardrobe needs a few little additions to carry one gracefully to the end of the season, one could not do better than buy the model sketched in the middle of the page. It is of chiffon, black over white, which forms the bodice and the short tunic, from beneath which issues the lengthening skirt of black crêpe météore. The back of the dress shows a black crêpe météore waist-panel, which appears to be fastened to the waist by groups of crystal buttons on each side. This panel is a little longer than the tunic, so that it overlaps the lengthening skirt. Crystal buttons are one of the smartest features of the new spring gowns. The Honiton lace forms a triangle below the round yoke, outlines the new armhole effect and the bottom of the tunic. To one side of the front a short, black satin sash fringed in white hangs from the girdle. The collar and shallow yoke are of fine net; the full-length sleeves are of the double layers of chiffon finely shirred at the outer seam, after a smart innovation in sleeves. The plain black crêpe météore skirt bottom makes an otherwise rather perishable frock distinctly serviceable. It could do duty now as a luncheon frock under the fur coat, and will be equally useful as a warm-weather costume later on. Price, $45.

Serviceable between-season gown of black over white chiffon with lower skirt of black crêpe météore

Bridge frock of the new crêpe-like crash in black and white trimmed with rose satin

BRIDGE FROCK OF THE NEW CRÊPE-LIKE CRASH

Very spring-like in coloring, and just the thing to wear to an informal afternoon bridge, is the charming model shown in the left-hand corner. It is built of a new clinging fabric, a crêpe-like crash in a black and white weave, which achieves a soft gray color that blends effectively with the touches of black and rose satin and chiffon used as trimming. The side bands outlining the square yoke are of black satin; the yoke itself, of fine cream-colored net, has crossing folds of rose-colored chiffon. The bottom of the yoke is piped in myrtle-green satin outlined with a row of gun-metal buttons. The collar is edged with black, hemstitched chiffon, as are the undersleeves of fine cream net, which also have overlay folds of the rose chiffon coming out from under the turn-back satin cuffs. The high-waisted skirt gives a long tunic effect; plain back and front breadths outlined with gun-metal buttons at top and bottom part at one side to disclose a fan section of the crash. The overskirt drapery is narrowly banded in folds of black satin. The raised waist-line running up high on one side has a narrow fold-over faced in rose satin and piped in myrtle green. The triangular turn-over at one side, faced in rose, gives the touch of originality to the treatment of the waist-line. This gown is as practical as it is smart and original. The supple fabric is one of the very newest conceits in spring materials. It makes an eminently serviceable gown for the season when tubbed frocks are in order, under which heading this versatile frock may again be listed. Price, $35.

The kimono effect suggested in a draping cape over a tight-fitting undersleeve

THE NEW CAPE WAIST

Extremely modish is the well-cut spring frock shown at the top of the page. It makes a chic little gown to wear for informal occasions and during the warm spring days, and later will render service as a street costume. The soft messaline is dark blue relieved by touches of cerise chiffon in the hemstitched edging of the cream net collar and undersleeves. The black silk crochet ornaments on the shoulders and down the front closing give the tailored air. Decidedly new is the draping cape which falls over the plain, three-quarter length sleeves. The skirt is a plain, well-fitting model curving away on one side of the front closing line. Such a gracefully simple model would make an excellent gown for traveling or for the informal luncheon or cup of tea at the smart restaurants. Price, $39.50.

INEXPENSIVE PETTICOAT OF SOFT MESSALINE

A pretty silk petticoat is shown by a well-known Fifth Avenue house noted for its specialties in petticoats, ranging from the moderate priced and practical to the expensive and elaborate. Under the former heading comes a good model in an excellent quality of messaline with a fitted top and with the bottom, measuring the fashionable two yards, edged by a six-inch flounce of the messaline. This may be had in all the regular street and evening shades for $3.

WELL-CUT PETTICOAT OF WASHABLE CRÊPE DE CHINE

A modish and practical petticoat is made up in an excellent heavy quality of crêpe de Chine designed as an adjunct to modes which continue to evince

(Continued on page 76)

Bluet chiffon embroidered in blue and outlined in black, made over net, with a double side frill of white net and lace

The small rhinestone buttons on the net yoke and the broad bands of lace rescue this plum-colored chiffon blouse from somberness

Machine-stitching is a new and durable method of trimming. The deep collar on this black chiffon waist is machine-stitched in white on black net in a clever imitation of a Venise lace pattern

A stunning black and white blouse displaying the chic epaulettes and the defined armhole which will probably ring the knell of the kimono sleeve

An elaborated tailor model of finely tucked marquisette. The lace trimming and crocheted buttons are in keeping with the style of blouse

THE AMERICAN WOMAN'S LOYALTY TO THE SEPARATE BLOUSE HAS BECOME PROVERBIAL IN THE FASHION WORLD—THESE ARE MODERATE PRICED MODELS THAT WILL APPEAL TO THE SLENDER PURSE

MODELS FROM SAMPLE SHOP AND FROM OPPENHEIM COLLINS

Simple tailor-made of black velours de laine with inlaid velvet shawl collar. From Gimbel Brothers

Black charmeuse trimmed solely with black silk fringe is used to duplicate this Poiret model. From The Boudoir

Exact copy of a smart Paquin model developed in night blue cheviot. It is displayed by Gimbel Brothers

A Phipps hat of white straw, edged with black velvet and covered with a wide ruffle of white mousseline

A Phipps model showing an unusual new crown adorned with a black velvet bow, and black and white wings

Derby-shaped model of old blue straw faced with dark blue velvet, with a side bow of Dresden ribbon. From Phipps

THE WOMAN WITH A SMALL DRESS ALLOWANCE WILL WELCOME THE NEWS THAT CLOTHES IN EXACT REPRODUCTION OF FRENCH MODELS ARE BEING INTRODUCED INTO THE REALM OF THE "READY MADE" AT MODEST PRICES

THAT GOOD CORSETING IS NOT NECESSARILY SYNONYMOUS WITH GREAT EXPENSE IS PROVED BY THE EXCELLENCE OF LINE AND EASE OF MOVEMENT FOUND IN THESE MODELS FOR A MODERATE TEN DOLLARS AND UNDER

For descriptions see page 62

A gown that incorporates two of the latest novelties—a plastron girdle and the slightly full overskirt

Two street costumes, one that simulates the coat and skirt and another that is what is seems

WHAT SHE WEARS

The Dull Mid-Season is Brightened by Several Novelties—A Loose, Circular Train, a Plastron Girdle, and Embroideries Inspired by the Durbar

THE mid-season is a perplexing one for the well-dressed woman. Her winter clothes have a worn look, at least so she fancies, her newly acquired southern wardrobe is not for a cold northern February, and the Lenten period of sack-cloth and ashes is fast approaching.

FOR WEAR EN PROMENADE

If she must have a new gown either of the two following street costumes will appeal to her. Deceptive is the creation in the third drawing at the top of the page, for it undoubtedly resembles a coat and skirt suit, but is actually made in one piece. This gown is of darkest blue "rep" serge—the sort of material which never seems to get hopelessly wrinkled or stained or dust-grimed—and its black trimmings are really distinctive, for they consist of rows of machine-stitchings and matching embroideries resembling applications of flat, fine braiding, and rows of half-ball serge buttons, flatly-rimmed with rubber. One touch of color—a band of orange-yellow linen—about the edge of the neck, relieves the dullness of this runabout gown, and it is repeated in the Milan straw hat trimmed with a huge draped bow of darkest blue taffeta ribbon and nothing else.

The second street costume would delight the eye of the artist. It is of corded silk of the dark, rich Lydig brown and its overskirt, very long in front and at the back, runs into the waist-band far over toward the left side. The girdle of brown satin, fancifully braided, ends under the side-opening of the coat in two flat tabs, heavily weighted and finished with long ball-fringe. The oddly cut jacket, outlined with stitched bands, fastens with flat silk buttons and very long silk-bound buttonholes, but its really novel feature is the collar which curves deeply at the back in hood effect and in front is strapped down with little tabs of silk, embroidered with green, yellow and dull gold threads, a trimming scheme which is repeated on the wrists of the sleeves.

TAM CROWNS AND CRUSH TOQUES

With the Lydig brown suit, as well as with other *trotteurs*, is worn a crowned confection of soft, crushable fancy straw, gathered into a band of twisted gold metal cloth and trimmed with a tall brown aigrette. These crushable effects in headgear are by no means confined to the tams, for the toques also have similar crowns, usually developed in masses of flowers upon which are imposed plumes or aigrettes, matching the color scheme of the costume of which the hat should form an integral part.

FOR A DAUGHTER'S WEDDING

One of these crushable-crowned toques has been made up for a silvery-haired mother of a girl who is to be married this spring. The tiniest of petunias form the crown and in front rears an imposing and very tall petunia-colored aigrette. (See middle illustration on page 40.) The gown is of gray chiffon and silver lace hung over a gray satin skirt which in front overlaps a gray chiffon petticoat, and when the wearer chances to lift her dress one may catch not only a fleeting glimpse of the purple facing of the gray satin, but of feet shod in purple-heeled gray suède. A large petunia nestles in the gray chiffon of the bodice, which is built over gray lace and has the fashionable sleeves of contrasting materials.

A "LUCKY" OPAL GOWN

During this mid-season interim the well-dressed woman will learn that it pays to saunter, with wide-open eyes, about the big shops and carefully examine the robes of lingerie, lace and kindred filmy fabrics, which foam upon the counters. Recently one diligent seeker picked up a genuine treasure in the shape of a pattern of plain and wisteria flowered chiffon in pale lavender and flesh pink, and the "opal" gown shown at the left of page 40 was the result. Now it happens that she knows the address (and keeps it a profound secret) of a seamstress who quickly grasps ideas, and so between them they put together the half-made robe, using the flesh pink for the petticoat, the flowered lavender for the overskirt and bodice, and plain lavender for the opal bead-fringed short tunic which in front is tucked under an opal bead girdle and has one edge held to the overskirt with opal bead cabochons. But it was she,

In spite of the prevailing one-piece dress, the separate blouse still has its use

not the seamstress, who thought of joining the edges of the overskirt and the slashed sleeves with little bands of opal beads, of adding a low-throated guimpe of flesh-colored chiffon and of having flesh-colored silk stockings to go with opal-bead-trimmed, lavender satin slippers. Truly a charming "lucky" gown, for she was an October child.

ALL HAIL TO THE NEW TRAIN

Tri-colored materials are being extensively used. This means the use of one color with two shades of another. At one of the recent Bagby mornings was seen a really stunning gown, sketched at the right of this page, of black taffeta shot with two shades of green that had the very latest novelty in trains—a wondrous graceful adjunct of the plain and narrow skirt, that floats like a loose wide panel from the waistline to the floor and from that point begins to gradually round into a perfect curve. This is a welcome relief from the long-used double and single points and the square effects, and in this instance the back of the gown gave not the faintest hint of what the front was like, for instead of finding draperies there, only a deep yoke was disclosed.

THE DURBAR INFLUENCE

In the Far East where every jewel is pierced so that it may be firmly attached to the trappings of the household elephant when it is not needed for the adornment of any member of the family, travelers from the Occident have grown accustomed to precious bead embroideries, but the glass beads of black and two shades of green interspersed with silver threads, which formed the Durbar embroideries on the yoke of this taffeta gown, were a most interesting touch and almost as effective as though of black diamonds and real emeralds.

Modistes have become architects and are actually building bodices of many fabrics, starting, as in the case of this green-shot black taffeta, with a foundation of creamy net, overlaid with empire green chiffon, veiled with black chiffon and finally with green of the same material as the gown. This last was bordered with the Durbar embroidery and had a truly Oriental plastron of the bead work running up to the edge of the shallow bodice of black chiffon. This tiny super-bodice was fittingly balanced by a little frill of black maline which finished the lower edge of a bead-embroidered stock to be attached at will—a most convenient accessory when the gown is needed for out-of-door service. The elbow sleeve was finished with a Durbar bordering and a frill of black plaited net edged the long undersleeve of black net over green chiffon. The new shaped hat of black tagal straw had a huge aigrette rising in front.

A charming development of a ready-made chiffon pattern robe in opalescent coloring

Gray chiffon and silver lace with touches of petunia, for the mother of a bride

A NEW GIRDLE DISCOVERY

It would seem as if every possible play had been made upon girdles, but a recently imported gown of changeable taffeta in blue, mauve and beige, proves that there are still some undiscovered twists. The first drawing on page 39 shows this costume. The plastron of taffeta starts at the right side of the bodice and apparently is fastened to it with four embroidered buttons and elongated satin-bound buttonholes; it is caught into folds beneath the arm and meets the satin belt at the left back where it falls into a single end. The modiste's architectural genius is prominently displayed in the bodice which has a cerise satin foundation, overlaid with cerise chiffon, veiling blue gauze, and above these a second film of blue. The embroidery on this bodice as well as on the cream net yoke, is done in beige silk, and the sleeves, entirely of blue chiffon, lack cuffs but have turn-backs that are fastened with big silk-covered buttons. The skirt is absolutely new. Made entirely of the shot taffeta, the petticoat is narrow and barely escapes the ground, and over it is a drapery heavily weighted which slightly ripples across the front of the figure, passes plainly over the hips at the back and at the left front overlaps the shorter side, and runs smoothly into the cerise satin belt. The proper hat to acquire with this charming gown is an airy arrangement of mauve straw and shaded plumes that will do service through the summer—unless caught in a shower.

A gown rendered sumptuous with Durbar trimming and displaying the new loose circular train

THE LATEST IN FASHIONABLE BLOUSES

Wise is the woman who owns a collection of fancy blouses, for she thus displays her faith in their capacity for "dressing up" the plainest of tailor-mades when she takes off her jacket in public. The blouse of oyster satin on page 39 is the acme of simplicity and smartness. What is actually a deep plain yoke of satin with single plaits crossing each shoulder, is broken in front by a second or tab-yoke of oyster-colored net, outlined with a satin piping and trimmed with short loops of black satin ribbon. The low-cut and gracefully curved bodice of the satin is outlined with a row of tiny satin-covered buttons, more of which appear on the three-quarter sleeves, which have cuffs of the same design as the smaller yoke, but are entirely of satin.

Flame shades in chiffons and nets are a positive fad this season in the realm of blouses. In one there is a lacy foundation of coarse and inexpensive imitation filet mesh, above that is a layer of white gauze, then flame chiffon and finally dark blue veiling.

CUT TO MEASURE PATTERNS

For those who desire an individual touch in their gowns, Vogue makes a specialty of patterns cut to order from measurements; these patterns will be cut from original designs or from sketches appearing in Vogue or elsewhere. Our charges for this class of patterns are relatively low. *See page 62.*

THE YOUNGER GENERATION

New Trimmings and Good Style Models in Frocks for the Dancing Class—Two Smart Designs for the Coat Between-Seasons

Mull yoke in a filet panel which, combined with eyelet embroidery, forms a kimono shoulder

Dancing frock of ninon with overskirt turned back in points from a soutache embroidered drop, and edged with plaited net ruffles

The simplest possible model of cream-colored, India silk with smocked front and back panels

FOR a dancing frock nothing is prettier than the lingerie dress with trimmings of lace or embroidery. The model illustrated in the upper left-hand corner displays a lovely French frock of sheer mull trimmed with eyelet embroidery and filet lace, both of which are extremely smart for children's trimming this season. In this model the shoulder yokes and short sleeves are composed of these two joined together to give the kimono effect. The V inset is of mull tucked crosswise which reaches to the pink satin, folded belt finished with a bow at the back. A unique designing is effected by the oval inset of filet lace divided by the belt and opened by the deep pointed yoke. The same treatment is shown in the back, but without the V yoke. The mull overskirt rounding up to one side in front is draped over a triangular section of the eyelet embroidery. In spite of the rich materials, the effect, because of the simplicity of line, is extremely childlike.

FROCKS OF A LITTLE ENGLISH DANSEUSE

Another charming little frock shown in the middle of the page is designed after an English model created for the younger daughter of a British peeress noted for her wonderful dancing. The little daughter already shows the inherited talent. She has recently been permitted to dance for her mother's guests at a house party. One of the frocks this little danseuse wore is a pretty model of white ninon embroidered in soutache braid and trimmed with narrow ruffles of finely plaited net. The sleeves of the kimono yoke are edged with this, and a delicate, blue satin sash with a long end to one side of the back finishes the waist. The skirt, finely gathered at the waist-line, forms an overdrapery for the lengthening flounce of embroidered ninon. The bottom of the overskirt turns up all around to form slashed points in front; it is edged with a plaiting of the fine net.

A second dancing frock designed for this small dancer was a delightfully unaffected model, distinctly English in its simplicity. It was of cream-colored, India silk made with a pointed neck-line and falling in one piece from shoulder to hem. The only ornamentation was a wide, upward pointing panel, reaching from the skirt to the neck-line, front and back; miniature panels of this type trimmed the sleeves above frills of soft net. A broad band of white kid belted low this simple, charming model. This is shown in the upper right-hand corner of this page.

BETWEEN-SEASON COATS

Already designers for children's clothes are receiving orders for early spring garments. Very appropriate to the between-season period is the plaid and green cloth coat for a little girl shown in the lower left-hand corner. The plaid of the front of the coat shapes a straight waist and skirt. The trimming of plain, green cloth in the deep, buttoned cuffs and wide, shallow collar forms a deep panel in the back slanting in at the hem. In front the closing is effected with two large buttons of enamel fastening in buttonholes piped in the green cloth. The green cloth cuffs have inset wrist cuffs of blue which gives a touch of color in harmony with the upstanding blue feather of the round, close-fitting little cap of green hemp.

Exceptionally well cut is the coat of sage green broadcloth with trimmings of cream ratine shown in the right-hand corner. This model displays the smart new skirt effect which is the latest innovation in children's coats. The joining line of waist and skirt slopes up on one side so that the back and sides give the long waisted effect particularly good in children's modes. Folds of the ratine piped with the broadcloth take the place of a collar and form deep cuffs. The side closing is fastened low with smoked pearl buttons. With this attractive costume is worn, well down on the head, a round cap of shirred, sage green surah, trimmed at one side with a pretty feather in the soft coloring of the pheasant.

Plaid and plain cloth coat; collar, cuffs and sloping back panel are of the plain fabric

Back views of models on this page

The modish cut of the waist-line gives the long-waisted effect so becoming to children

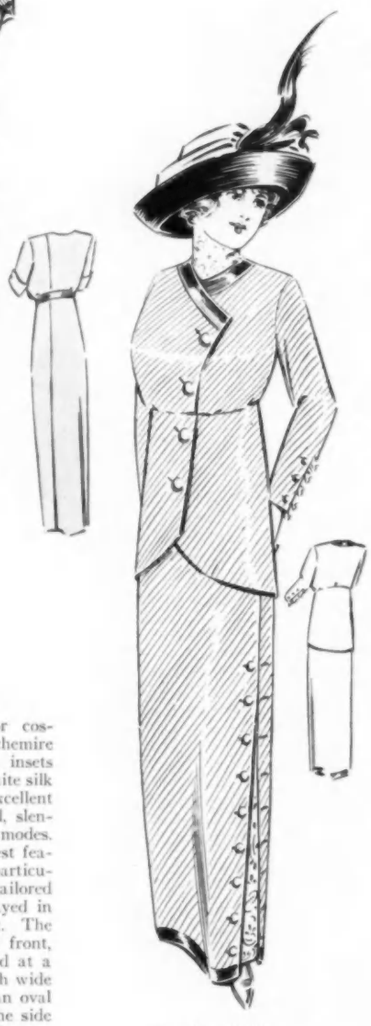
VOGUE PATTERN DEPARTMENT

No. 2027

NO. 2027.—Striking tailor costume of steel-gray cachemire de soie trimmed with insets of the new, old-time white silk striped in black velvet. The excellent lines of this model shape the tall, slender figure of the present-day modes. The vest effect is one of the newest features of spring fashions, and is particularly effective in this well-cut tailored gown. Pointing insets are displayed in the slashed designing of the skirt. The closing is effected to one side in front, and the one-piece model is belted at a natural waist-line with a two-inch wide band of black velvet buckled in an oval of maroon enamel and silver. The side seams, following a continuous line on waist and skirt, are outlined by enamel buttons rimmed in silver and with loops of black silk crochet, the last two of which give an unbuttoned effect over the insets at either side of the skirt at the bottom. These insets are of the velvet-striped silk, as are the turn-back cuffs and V yoke. This style of frock is equally smart and practical for the linens and crashes and would be attractive in rose-pink linen trimmed with rose and white striped linen and having white crochet buttons and a belt of white suède buckled in pearl.

The model, in medium size, requires 4½ yards of cachemire de soie 44 inches wide or 5½ yards of 36-inch linen, 1 yard of trimming material 19 inches wide or ½ yard of 36-inch linen, 26 buttons and ¾ yard of two-inch velvet for belt, ¼ yard of fine net 19 inches wide for chemisette. The pattern of the waist is cut in 11 pieces. The pattern of the skirt, measuring 2 yards at bottom, is cut in 4 pieces. Price, 50 cents for waist or skirt.

No. 2028.—Smart spring model in dark blue serge, having the neck-line of the coat banded with a fold of black satin and the skirt edged at the bottom with a 2½-inch band of black satin and trimmings of buttons and braiding on side inset of skirt. The distinctive coat is built on youthful lines, with the upper part slightly eased into a raised waist-line and joined to a hip-long peplum curving away at the bottom of the front, two-button closing. The neck-line is devoid of collar and is simply outlined by a 2-inch fold of black satin which crosses over to one side, effecting a diagonal closing line on the waist part of the coat. The sleeves are mannish, being set in without fullness; in place of the cuff there is a trimming of three buttons and a smart frill of hemstitched lawn. The skirt, made with a raised waist-line, shows a slight increase in fullness at bottom, according to the latest designs, and is slashed high on one side over an inset piece of serge handsomely braided in black soutache. The slash is outlined by black crochet buttons and loops similar to those used on the coat. The simple lines of this model make it adaptable to the spring silk suitings and the linens and crashes.



No. 2028

The model requires, in medium size, 4¾ yards of serge 50 inches wide or 6 yards of linen 36 inches wide, ½ yard of satin 36 inches wide, ¼ yard of hemstitched lawn ruffling, 1 piece of soutache braid, 4 large, and 6 smaller, buttons for coat, 9 buttons for skirt. The pattern of the coat is cut in 8 pieces, including the lining. The pattern of the skirt, measuring 2¼ yards at bottom, is cut in 4 pieces, including girdle foundation. Price, 50 cents for coat or skirt.

No. 2029.—Frock of blue serge with the new yoke effect displayed in black satin, which also forms the girdle and pointing cuff inset on the sleeves. The chemisette is of fine net, and net lace forms deep wrist ruffles. A clever and simple device is developed in the side closing of the bodice, which same line is continued below the belt to yoke depth, where the line takes a slanting course, forming, with the corresponding side, a tunic drapery which parts in front over an under-flounce of the same material. Buttons outline the side closing on the waist and tunic, and form a trimming row on the pointed satin cuffs. The belt is of satin with a trimming button at either side in front. The skirt tunic drops into a deep, rounding drapery at back.

No. 2029

The model requires, in medium size, 4 yards of serge 50 inches wide, ¾ yard of satin 24 inches wide, ½ yard of lace 3 inches deep for sleeve ruffles, ¼ yard of fine net 19 inches wide for chemisette. The pattern of the waist is cut in 11 pieces; the pattern of the skirt, measuring 2 yards at bottom, is cut in 6 pieces, including girdle foundation. Price, 50 cents for waist or skirt.

No. 2030.—Effective costume of cream-colored serge trimmed with black velvet and having a chemisette of Venise lace. The model features the new stitched armhole with a sleeve cap of black velvet, from which comes the long serge sleeve with its deep pointing cuff of the black velvet. The waist is extremely simple, but quite chic with its youthful, round collar of velvet, the pointing ends of which are trimmed with the new crystal buttons. The velvet trimming band down the front also shows these smart buttons. The waist is gathered at a raised waist-line and attached to a peplum of yoke depth, which forms the upper part of the skirt. The lower part of the skirt is a two-piece model slashed at one side over an inset of the black velvet and featuring a trimming line of buttons covered in the cream serge.

The model requires, in medium size, 4½ yards of serge 50 inches wide, 1 yard of velvet 19 inches wide, ¼ yard of all-over lace for chemisette, 12 glass buttons, 7 serge-covered buttons. The pattern of the waist is cut in 12 pieces. The pattern of the skirt is cut in 4 pieces, girdle foundation. Price, 50 cents for waist or skirt.

No. 2030

A breakfast coat which does not at once reveal the simplicity of its workmanship

Surprising indeed is this idea of trimming a crêpe rajah coat with ordinary clothesline

The ribbon binds the cap's fullness in a new and pretty manner

Odd pieces of bright embroidery utilized for collar, sleeves and buttons of a dark dress

A charming house gown achieved with the expenditure of a little time and less money

"WHISPERS" *to the* GIRL *with* NOTHING *a* YEAR

To Her Who Is the Fortunate Possessor of "Clothes Sense" Many Things are Possible that are Denied Her Richer Sisters

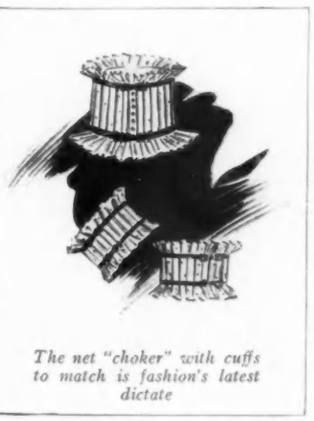
UNFORTUNATELY the prices asked for the little luxuries of dress are usually prohibitive and so the girl whose pennies must do the work of dollars calls upon her ten fingers to fashion for her the latest fancies.

For the long, slender throat the "choker," seen at the bottom of the page, is both light and airy, being made of plaited white tulle on a boned lining of net; the binding bands are of satin with smart flat little bows and a row of minute buttons to match. The cuffs are made in the same manner. This set made up in fine net would be quite as smart as the tulle and more practical because of being so easily cleaned.

The glorified sailor collar in the sketch in the opposite corner is made up of old-fashioned, hand-embroidered, turn-over collar and cuffs and the lace ends of old veils, so search your treasure boxes and bring forth the cherished bits of real lace and fine embroidery. Cut a collar of paper, fitting it carefully about the neck-line. The outer edge may be temporarily shaped as a wide deep sailor. Arrange the lace and embroidery on the pattern according to the design here given or to suit one's own fancy, as different materials will necessarily require different designs. After having planned the placing of the lace set, baste them wrong side up on the pattern and proceed to sew the edges together.

TOUCHING UP OLD FROCKS

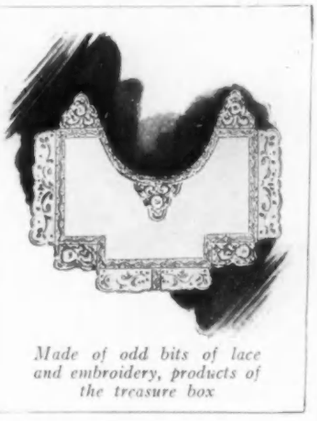
Another pretty novelty is pictured at the bottom of page 44 that would quite transform a simple blouse. Pompadour ribbon or silk by the yard with its edge finished by a narrow band of contrasting velvet would be charming and inexpensive. Strands of the velvet or chenille form the fringe. The side frill may be of white lace or Alençon tulle.



The net "choker" with cuffs to match is fashion's latest dictate

Made from the lace flounces of an old gown with skirt color repeated in the bow

A lace scarf converted into a charming blouse, with touches of yellow satin



Made of odd bits of lace and embroidery, products of the treasure box

There is nothing like the revived fichu to give a new-old look to plainly made frocks. The one illustrated in the upper right corner of this page was seen on a young woman dressed in mourning. Her gown was exceedingly simple and owed its distinction entirely to this charming trifle and the pair of dainty cuffs. The foundation collar was of white chiffon which formed a turn-over collar edged with a frill of sheer black net and the half-inch, up-turned hem of white chiffon was ornamented by black French knots. A hem of black net with the same treatment of knots finished the lower edge of the collar.

BECOMING BOUDOIR CAP

A pretty cap for morning wear over loosely dressed hair is made of four motifs, bluntly triangular, arranged to form a square. A plaited frill of linen edged with lace graduates from each side of the front motif to a depth of six inches at the back. The front and side medallions are joined just at the points to allow pale blue satin ribbon to pass under the front motif, bind in the plaits a bit, and tie in a bow at the back with long ends. (See illustration on page 43.)

WAISTS FROM LACE SCRAPS

Odd pieces of lace can be used to advantage by the clever girl in constructing one of those lace blouses that look so well with the coat suit. An old lace scarf was utilized for the right waist of the group. The ends of the scarf form the little basque in front and back and if there is enough lace left it also is used for the slightly full undersleeve which is joined to the short kimono sleeve below the shoulder. If the supply of lace is limited, net the same tone as the lace is substituted. The shallow yoke is of net outlined with folds of yellow mousseline, which lines the entire blouse. The large bow and narrow revers below are of yellow satin. The other waist on page 43 was of lace flouncing taken from an old dinner gown. The satin bow and chiffon vest ornamented with a row of pearl buttons should be of the same color as the skirt with which the blouse is worn.

A small length of lace was called into service as the sole trimming of a white crêpe de Chine blouse seen below. After it was accordion plaited, it was discovered that there was not enough for the collarless neck and deep wrist frills over the hands, so the neck frill had to be shortened, leaving the front open. However, this gave a newer touch and was just as effective. Small ball-shaped buttons made of the lace went from elbow to wrist of the sleeves and also appeared on the waist front.

ENTER THE HUMBLE CLOTHES-LINE

Untwist an ordinary clothes-line, not too light in color, and dampen three plies to plait and press; these are then worked with the fingers until flexible enough to use. The designing possibilities are many and are based on hemp-colored net; rows, circles, squares, buttons, loops, and girdles with self-fringe, are suggestions. The origin of this curious trimming was seen on the dull lavender model sketched at the top of page 43. The hempen braid is sewed crisscross between two rows an inch and one-half apart and serves to ornament the coat in the attractive manner illustrated.

Collar, cuffs and buttons of lace give an air of novelty to an old blouse

A clever way to furbish up the worn blouse of a passé evening frock

A FRUGAL TRIMMING

Another "Nothing-a-Year" girl having purchased a Nattier blue voile remnant, faced the problem of making it up for the cost of the voile alone. Her much over-worked scrap bag revealed only some small odd-shaped pieces of red all-over embroidery on tan mull. Carefully piecing together a long narrow length, she took it to a most modest shop where it was accordion plaited for the equally modest sum of five cents and the plaiting served to hide the piecing. Other small scraps made a brave showing facing the turnback cuffs. Buttons, at three for ten cents, had centers made of the embroidery with rims of the voile, and waxing enthusiastic, she eked out enough for long close-fitting undersleeves. This hint as to buttons is especially valuable now when buttons of any distinction whatever are priced so distressingly high in the shops.

FOR BREAKFAST WEAR

There was shown at an exclusive little shop the other day a most charming knee-length négligée to be worn over a pretty petticoat. It was of shell-pink crêpe and simplicity itself in construction, requiring only a two-yard piece of the material, thirty-six inches in width, cut lengthwise through the middle. The edges were narrowly hemmed, and below was whipped on a narrow footing with a frill of the same lace. These two pieces were really all there was to the pretty thing, save a wedge-shaped piece which filled in the shallow point at the back. The short cap or peasant-shaped sleeve was formed by circling the high waist-line with a narrow crêpe sash which was threaded through eight long eyelets, coarsely button-holed with silk. The sash ends were knotted at intervals, the space between being filled with cotton before the knots were pulled taut to form the tassel. (See first illustration on page 43.)

A soft-colored matinée evolved from a long scarf of Indian hand-print

UTILIZING AN INDIAN SCARF

At this same shop was displayed a wonderfully soft colored Indian hand-print négligée, totally different from the one described above, but really quite as simple to make. Originally a scarf, some two and a half yards in length and twenty-one inches in width, it was used in one piece and cleverly draped. There was an inch and a half tuck on each shoulder which was stitched to the depth of five inches back and front; an inch and a half on each side of the center back was allowed for the wedge-shaped piece, which was caught with a few threads to the side edges of the scarf at the base of the neck, to give the folds the graceful effect seen in the above drawing. Two tassels of Oriental origin weighted the hem and were placed ten inches apart. The two ends in front were also tasseled and hung some inches longer than the back. Tassels of Oriental make are rather expensive and difficult to find, but as substitutes one may match the colors in embroidery silk and form tassels by binding the strands together with gold thread or a fancy soutache braid. This model can be developed in any number of pretty scarf silks, which are sold by the yard from fifty cents up. The upholstery departments often have the Oriental squares and scarfs similar to the one used, both in silk and cotton, and incidentally many other perfectly beautiful materials, guimpes, braids, etc., which, though designed for furnishings, have many wardrobe possibilities when adapted by clever fingers.

The generous width of the fichu is a godsend to the owner of a shabby waist

RICH IN EFFECT, BUT MODEST IN PRICE

One of the most serviceable, and at the same time dainty, materials for tea gowns and matinées is the silk and cotton mixtures one finds in every shop. Purchasable in an infinite variety of color, both plain and figured, a particularly lovely shade is of dull yellow that has all the appearance of cloth of gold. It loses none of its luster or color in washing, if pressed when dry, and will look like new until absolutely worn out. Of this material is made a negligée in three pieces—the two skirt portions and the upper piece. The amount of goods required is but five yards at twenty-nine cents per yard; two yards of wide tan or natural-colored machine Cluny lace, from ten to fifteen cents a yard; two yards of narrow orange velvet ribbon for flat little bows, forty cents; and a ball of dull yellow mercerized cotton for French knots. That is all, and one's outlay has amounted to the sum of two dollars and twenty cents. The fourth sketch at the top of page 43 gives one so good an idea of the design in detail that there is need of but little description. The skirt is narrow, measuring a scant two and one-half yards, at the hem, which has a short pointed train, the seam coming in center back. The high-waisted kimono body part is in one piece and the waist-line is corded and finished with a narrow plaited frill. If a sleeve below the elbow is desired, one must add a piece, but do not seam in the usual way. Turn a half-inch hem on the lower piece and overlap the upper, and in place of stitching use close clusters of large French knots, which method has no suggestion of piecing. The front opening is hemmed back one inch and has as a finish the clusters of knots. To make these use a double strand, a large needle and three turns of the thread, and the knots will grow like magic, giving a nice touch of hand-work.

The repetition at bust and hem of the simulated bow is the chic note of this little foulard frock, which would be equally charming developed in linen. The chiffon bodice over shadow lace has an Irish crochet collar, which is waist-deep in the back. The model on the right consists of a purple linen tunic hung over two panels of Venise lace, which open on each side over the ankle. A black patent leather belt clasps the waist

A decided variation of the lingerie gown, wherein plain tucked linen, cut in a pointed basque effect, and English eyelet embroidery are in striking contrast with the collar and long tassels of black

Like the demurely drooping skirt of a première danseuse is this full, slightly flaring, overskirt of gray net. It softly veils a violet satin underskirt that is full, too, being shirred on cords at top and bottom of the hem

NEW AND CHARMING MODELS THAT ARE OBVIOUS DEVELOPMENTS OF THE TENTATIVE SUGGESTION MADE IN PARIS SIX MONTHS AGO, FAVORING A GRADUAL DEPARTURE FROM THE SLIM SILHOUETTE

For reverse views see page 62

Youthful dress of blue crêpe de Chine trimmed with cords and folds of self material and a narrow girdle and bows of black satin. A twelve-inch band of the folds is set in at the knees and puffs as the wearer moves

THE SKEPTICISM WHICH GREETED THE REVIVAL OF HEAVY BROCADES AND WEIGHTY EMBROIDERIES, AFTER A PROLONGED USE OF LIGHTER MATERIALS, HAS FADED INTO GENUINE ADMIRATION RESULTING FROM DEXTEROUS HANDLING BY THE COUTURIERS

MODELS FROM DOEUILLET

For descriptions see page 62

SEEN ON THE STAGE

Otis Skinner Lifts "Kismet," Knoblauch's Arabian Nights Play, to a Success Beyond that of the Piece's London Presentation

IF any man remain who doubts that Otis Skinner is an incomparably fine actor, in fact, the best in America to-day, let him hie him at once to see "Kismet," the Arabian Nights entertainment by Edward Knoblauch, into which Harrison Grey Fiske has poured the full store of his inventiveness, and towards which countless other energies have gone to make an apex to the season of 1911-12.

Mr. Skinner is to Mr. Knoblauch and Mr. Fiske as Charity to Faith and Hope. Without him, they are nothing. The author has a very pleasant little idea, well worked out. A beggar, dozing by the roadside, under the corner of an entrance to a Mosque, is flung a purse of gold. It lands him in some fairly picturesque difficulties, the most important of which is his imprisonment for an attempt on the life of the Grand Caliph.

AN EVENTFUL DAY FOR HAJJ

In the course of the day he recklessly betrothes his daughter, without her consent, to the Wazir Mansur, and repents him of his folly and tries to get her back; he all but assassinates the Grand Caliph, murders outright the ancient enemy of his house and the son of that enemy; and at nightfall cuddles back into his corner, penniless and under edict of banishment from the Grand Caliph. There he sleeps till dawn sees him faring forth to Mecca in expiation.

Mr. Knoblauch has had the good sense to cling to a certain formal simplicity in the unfolding of his tale. Then, too, he has quite nicely adapted it to modern audiences. This may be due to his precise discrimination, and it may be due to his own inability to catch entirely the spirit of the Arabian Nights. We cannot presume to determine. We are only forced into the ungraciousness of mentioning at all the more unpleasant of the two hypotheses because Mr. Knoblauch has fallen from his own consistency. He asks us to regard the murders in the true Eastern spirit, as somewhat a matter of course—no great occasion, at best. But along with his casual murders he gives us romantic love at its fiercest flame, and asks us to eye it even as the New Paganists eye Aphrodite and her retinue.

THE AUTHOR'S INCONSISTENCIES

Perhaps he was clever enough to know that we would follow him in his murders, and balk at the brazenness of his Oriental loves. Perhaps he did not know that the real *Marsinah* would fail him utterly when tried by the test of romance, and would fly to the Wazir Mansur with thanksgiving in her heart. Perhaps he did know it himself, but thought that we would not. There is no telling, since he is not here to ask, and might even, upon sound second thought, refuse to answer, if he were. However, to judge him by his play, he has skillfully, if not truthfully, set forth the storied East, and only those who know their "Thousand Nights and One" will ever suspect how easy it was to do.

Kitty Gordon in one of her "Enchantress" gowns—green over white chiffon, caught high from the foot by a knot of pearls

THE LAURELS FOR STAGE CRAFT TO MR. FISKE

For Mr. Fiske, his case is soon dismissed. We hand him the laurel wreath without further ado. He has achieved the most important and the most beautiful production of the American stage. In this year of Our Lord when every stage manager is having his fling at great pictorial effects, Mr. Fiske comes into the competition with a matchless series of street scenes and interiors which earn him first honors without a struggle. He has been discerning enough to stay safely within the limitations of stage production, and has not striven to unroll the blue dome of heaven and the waste spaces of the Sahara desert on a few canvas curtains. While one speaks with all reverence for George C. Tyler, Mr. Fiske's only important rival, one none the less recognizes that he flouted the notion that stage production, like other arts, had its hard and fast boundary lines, and that his splendid failure, however great matter for sorrow, was well deserved. In every scene in "Kismet," and there were seven, there was complete and satisfying fulfilment of the underlying effort, and one left them wholly content with oneself and Mr. Fiske.

Otis Skinner as Hajj, the Beggar, in "Kismet"

FOR MR. SKINNER A SOLEMN SALAAM

And now for Mr. Skinner. The impulse is to make him three solemn salaams, and retire from his presence in a deeply respectful silence, leaving to others the duty of recounting the things that make him great. But concession to these modest incitements is no part for a critic, and if we are to get on in the world, we must stammer out our reasons, and let who will jibe at our presumption.

After all, the task is not so difficult. A few of the things that distinguish Mr. Skinner he learned early in life, and has probably half forgotten that he knows. For instance, his speech is delicious, every syllable pure as crystal, and his gestures are superb. These things are likely as not automatic with him now, and have no share in the glory peculiar

Dover Street Studios, London.

Felice Lyne, a young American prima donna, who has had a great success in London

to "Kismet," but they help him mightily, and are a magnificent foundation.

What he does in "Kismet" is a kind of glorified harangue, which he has got by means operatic rather than dramatic. He has what the opera singers know as flawless "breath control," and he phrases his lines with the self-same command of his extremely well-behaved diaphragm that Mme. Gadski has, for example, or Leo Slezak. The result is a sort of levitation of the entire rôle. He has no "full stops," no periods of inactivity. When he ceases to speak, it is as if he arrested his full, free voice in mid-air, and as if he had only stopped at all because it became necessary to give leave to speak in some other quarter. This simple trick of emphasis and intonation grasps "Kismet" firmly under the armpits and holds it bouncingly upward when interest has long since been lost in Mr. Fiske's fine scenery and Mr. Knoblauch's straggling incidents.

MR. SKINNER'S RESERVE FORCE

Further, it gives to Mr. Skinner an air of immense vitality, and bounding energy, which some of his reviewers have rather slightingly called "old school braggadocio." True, sometimes he seems rather a swaggerer and swashbuckler. That is what has this long time been known as an "Otis Skinner part," and since we cannot at present recall any other actor who knows how to swagger prettily, we suppose that such parts have been rather thrust upon him than deliberately chosen. However, the fact that he has done it a great many times before is no potent reason that we can see for omitting it when the part calls for it, and Hajj, the beggar, is preeminently brash. Space does not permit us to dwell at any length on Mr. Skinner's humor, his tenderness, his delectable impudence. Anyway, these are to the author's credit, since they should be, if they are not, inherent in the role.

The company is not remarkable, one way or the other. Rita Jolivet, the new leading woman, has little charm, but some ability. Hamilton Revelle mouths his words. Fred Eric looks like a British 'squire at a fancy dress ball.

THE LACKAYE PLAYERS

Wilton Lackaye and his Players began what they promise will be a season of repertoire at the Bijou Theatre, with a piece by Charles Dazey called "The Stranger." The title was singularly inappropriate, since never before did a play haul out so many old friends from the sum total of dramatic situations as did this balderdash "comedy drama."

First there was the scion of an aristocratic southern house, who was about to have his home sold over his head for debts, and his daughter, in New York, writing successful stories for magazines. There was the poorhouse boy, exiled in youth by the cruelty of the aristocrats, who had gone to New York and become successful on his Titanic merits, and who returned to his native town under an alias to reinstate himself in public esteem. Then there was the discovery that the "poorhouse waif" who bore the stigma of illegitimacy, was in reality the first-born son of an old rapscallion of the aristocracy who was persecuting him, and that the erstwhile honored son of this old gentleman was in reality the illegitimate son. And last, but not least, the newly-fathered Titan was wrongfully accused of a terrible crime, of which he had been made to seem guilty by a distortion of what was in reality an act of sublime beneficence. Finally, after much rancorous discussion, everything was straightened out, and the good old man had his ancestral estates given back to him, minus the mortgage, and the bad old man was made to feel sorry for his sins, and the bad young man was evicted from the township, and disgraced, and the good young man, of the many vicissitudes, discovered to his amazement that he was truly loved by the good young lady who went to New York and wrote pieces for the magazines.

Fancy a fine actor like Wilton Lackaye struggling along with such piffle. It was a saddening spectacle. He did his best, and he all but performed the miracle of making the play seem worth while. Miss Muriel Starr, his leading lady, did some very creditable work, but Malcolm Williams mistook the temper of the southern aristocrat, even a villainous one, and played him like a malevolent "po' white."

MISS FERGUSON'S COMEDY

"The First Lady of the Land," by Charles Nirdlinger, has served Elsie Ferguson a good turn at the Gaiety Theatre, by giving her ways and means to prove that she qualifies as an actress on other scores than personal charm and prettiness. We are so bold as to think her characterization of Dolly Madison is at fault, in that it leans to boldness, and a rather coarse impertinence, but for what she thinks the character to be, she plays it cleverly and well.

Mr. Nirdlinger's comedy has many smart lines, an unusual portion for the modern American play. It fails in its third act crisis, because it is literally impossible, from that scene or those antecedent, to discover whether Dolly Todd really loves Jimmie Madison and is sorry for Ronnie Burr, or whether her love and her judgment, seriously at odds, lead her to take Madison for a husband, and forego her love for Burr. In fact, all through the play, this uncertainty persists, and it so happens that Frederick Perry is sufficiently charming as Aaron Burr, and Lowell Sherman sufficiently irritating as Madison, to keep us wrought to the fever pitch of eagerness that she will, after all, defy history and marry Burr. Dramatic suspense is all very fine, and we are the last to recommend to Mr. Nirdlinger any actual abstinence in its use, but when it results in utter confusion, and is only got at the expense of dramatic clarity, we think it might be more sparingly used.

One excellent feature of "The First Lady of the Land" which deserves praise is that there pervades it, and the company which plays it, an air of true elegance and social distinction. Without this, it would lose a full half its charm.

Adelaide Nowak, who plays Iras in the revival of "Ben Hur," a play for the young

"BEN HUR" REVIVED

"Ben Hur" will tell you how old you are, physically and spiritually. If its thundering chariots, and rocking slave ships, its exalted hosannas and waving palms, do not catch your imagination, and quicken your blood, then you might as well begin to cast about you for the joys of middle age. You have seen it before, and you marvel that it can have deteriorated so in the ten or twelve years since it commanded your admiration. But look at the pair of youngsters next to you, who are seeing it for the first time? There is the febrile enthusiasm you lack. There is the real audience for "Ben Hur," and it is for them that this elaborate revival at the New Amsterdam Theatre has been made. It is perfectly useless to rail at the play. The fault lies nearer home. "Ben Hur" is for the younger generation, and those who dare to view it with youth already in the rear guard can count on being punished in the line of their sins.

NEW OPERA COMPANY

"The Wedding Trip" at the Broadway Theatre, with music by Reginald de Koven and book by Fred de Gresac and Harry B. Smith, is interesting chiefly because it introduces the members of a company that is to be made permanent, for the giving of light opera. It is a well rounded, agreeable company, and we greet it with the profound hope that it will presently have more interesting material than "The Wedding Trip."

RUTH HALE.

Grace La Rue, who will take her new musical comedy, "Betsy," on the road

Sallie Fisher is a lovely "Modest Suzanne" in her new play at the Liberty Theatre

THERE IS A NEBULOUS FAMILIARITY ABOUT THE DETAILS OF THESE MODELS THAT SUGGESTS REVIVALS, AND YET THEIR VERY CHIC PROCLAIMS THEM THE PRODUCTS OF THE MOMENT

For reverse views see page 62

A dinner gown of surpassing charm. The skirt is of white and emerald green chiffon divided by a band of écru lace, which is used for the Medici collar and on the sleeves. The broad taffeta girdle combines shades of green, violet and blue

Two-toned blue costume of taffeta, the darker shade being a changeable blue and black. The coat is trimmed with narrow folds of the blue, and the frills at throat and wrist are of beige tulle. A plaiting finishes the skirt at the bottom, but it is so stitched that it does not destroy the skirt's straight line

Unrelieved by any bright color, this wrap remains a monotone of Quaker gray. The ruche and deep plaiting of taffeta fit the shoulders closely like the old-time pelerine. The long, rounded points in back and front are made of light-weight gray cloth, and the silk tassel is also of gray

The coatee and underskirt of this girlish demi-toilette is in rose crêpe de Chine. Venise lace forms the body of the frock, and a touch of gold appears in the buckle and the ball fringe which edges the lace overskirt and outlines the underseam of the sleeve

An uncommon draping of Alençon lace is noticeable in this yellow satin evening gown. The upper ends are tucked under the gold and silver corsage ornament, then drawn over the shoulders to fall down the back just below the hips, where it is partly concealed under the empiècement. The lower ends are knotted on each side at the knee

WHAT THEY READ

WOMAN AND WOMANHOOD: A SEARCH FOR PRINCIPLES, by C. W. SALEEBY, M.D., F.R.S.E., Ch.B., F.Z.S., Fellow of the Obstetrical Society of Edinburgh and formerly Resident Physician in the Edinburgh Maternity Hospital, is an able treatment of modern feminism. Every woman who has been influenced by the current hysteria of the feminist movement should read this sane and genuinely learned book. Dr. Saleeby is no undiscriminating enemy of many things demanded by those who seek to change some of the relations of women to society; he deals with the whole problem in a large, learned and tolerant spirit, without passion or prejudice, with abundant sympathy, but without cheap sentimentality, and he presents his arguments unclouded by a swarm of showy catch phrases. One need not share the author's apparent expectation of human perfection on this planet in order to sympathize with his detailed treatment of his great subject. So we may take seriously or cast aside his speculations as to the possibility of developing something like a third sex without rejecting his practical discussion of the physical training of girls, education for motherhood, the marriage age of girls, choosing a husband, the conditions of marriage, and the rights of mothers, upon all of which topics he presents much well-digested discussion. He shows the highest sanity in his discussion of women and economics. It is satisfactory to find a man who accepts a good deal that socialism teaches, insisting that "we must not admit the smallest infringement of the supreme principle that every human being is an end in himself or herself, and that the worth of society is to be found in the worth and happiness of the individuals who compose it." Dr. Saleeby's book is not addressed to prudes, for it is courageously radical and plain spoken. Its style is neither dull nor flippant, but clear, vigorous and restrained. (London and New York: Mitchell Kennerley, $2.50.)

WHEN NEIGHBORS WERE NEIGHBORS: A STORY OF LOVE AND LIFE IN OLDEN DAYS, by GALUSHA ANDERSON, S.T.D., LL.D., Professor Emeritus in the University of Chicago, is an old man's simple and naïve attempt at self-expression in the form of reminiscences of his boyhood in the Middle West of seventy years ago. In style it is unpretentious, almost boyish, but in matter it is abundantly rich, for it tells in great detail of a society now long vanished. The daily occupations of a simple community, the school life of country boys and girls, the religious customs of the people, politics, recreations and the like, all find their place in these interesting pages. An extremely striking chapter is that which deals with the Millerite preaching of Christ's second coming in 1843. Well drawn illustrations add to the value of the text. (Boston: Lothrop, Lee & Shepard Company, $1.20 net.)

TODDIE: THE ROMANCE OF A WOMAN HATER, by GILBERT WATSON, is a thoroughly delightful book from beginning to end. It has delicious humor, genuine pathos and passion. Toddie himself is a most charming creation, and Devina is a creature of singularly large lines. The gentlefolk are well enough also, but they cut no great figure beside these two representatives of humble Scotch life. Bob, the dog, deserves an honorable place in the small but distinguished gallery of dogs in fiction. He is sympathetic, humorous, faithful and loving. Toddy's talks with Bob are illuminating and delightfully humorous. The moral of the book, not preached didactically, but conveyed by the logic of events, is the necessity to every creature of having something to love, something to place ahead of self, to idealize and cherish. (New York: The Century Company, $1.20 net.)

THE LOG OF THE EASY WAY, by JOHN L. MATHEWS, illustrated from photographs by the author, is a volume of nearly 300 pages with many illustrations. It recounts a journey in a small boat from Chicago by way of the Drainage Canal and the Illinois river to the Mississippi, and thence to New Orleans. He was accompanied by his new wife, and the journey was their honeymooning. It is a pleasant story of mild adventure with occasional dangers that he narrates very effectively. (Boston: Small, Maynard & Co., $1.59 net.)

FROM CONSTANTINOPLE TO THE HOME OF OMAR KHAYYAM is a book of travels in Transcaucasia and Northern Persia for historic and literary research, containing more than two hundred illustrations and a map, by A. V. WILLIAMS JACKSON, Professor of Indo-iranian languages and sometime Professor of the English Language and Literature in Columbia University. Professor Jackson, who combines studious investigation in his linguistic specialty with observation of persons and places in his travels, has written this notable book on the journey from Constantinople to the home of the Persian poet. The author will pardon a reference to the somewhat amazing confusion of phrase in the very opening sentence of his book, which reads, "A Charity Ball and a journey to the East seem to have little connection, yet so they had in the case of the third of my four visits to the Land of Dawn." The general style of the volume is not to be judged from this trifling error in logical expression; the book is, on the whole, written in good narrative style, with some happy description and no little humor. It cannot be said that Professor Jackson shows special lyric gift in translating Persian poetry. In the earlier part of his journeying he trespassed upon the land of Loti; it is a daring traveler who can come back from such an adventure and give his own impressions in competition with the brilliant French sailor. It is interesting to learn from Professor Jackson that Fridusi paraphrased the "Non omnis moriar" of Horace in speaking of the *fama superstes* to be expected of his verse. Professor Jackson is able to enjoy not only the antiquities of the Orient, but to appreciate its practical side, as one may see from the space that he gives to the oil business of Baku. The book was written too early to concern itself with the present war between Turkey and Italy, but the author does give some attention to recent movements in Persia. (New York: the Macmillan Company, $3.50.)

MONA: AN OPERA IN THREE ACTS, is a poem by BRIAN HOOKER with music by HORATIO PARKER. Brian Hooker's poem is a Briton-Roman story, and Mona is a British princess. The scene is in southwestern Britain, the time about the end of the first Christian century and in the earlier days of the Roman occupation. The blank verse of the poem is effective, and there are remarkable poetical passages of description, while the conversation of the characters is ably conveyed. The lyric portions seem somewhat less successful. As a whole, the libretto is far above the average quality of such things as we hear them upon the operatic stage. Here is a descriptive passage of extraordinary power:

"I walked up a windy beach between
Dark forest and dim sea. Low-swollen clouds,
Heavy with storm, gloomed overhead and hung
Bellying against the tree-tops. Close ashore
Towered one huge wave, curving over me
As serpent curves to strike, crested with cloud
And foam, the hollow gulf beneath alive
With tremulous lights and angry glints of green
High overhead looming, so that I seemed
To walk in a long cavern roofed with cloud,
And walled with foam and forest."

(New York: Dodd, Mead Company, $1.25 net.)

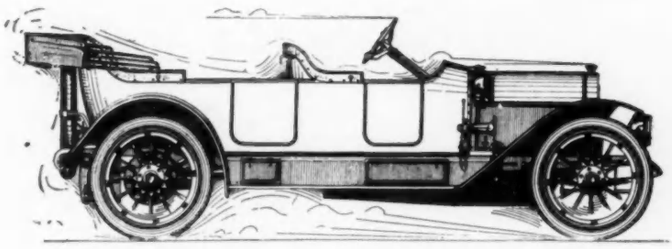
SCULPTURE IN SPAIN, by ALBERT F. CALVERT, is a comprehensive treatment of this branch of the subject. Mr. Calvert declares in his introduction that the Spanish character expressed itself far more forcibly in sculpture than in painting. While the importance of the Spanish sculpture lies mainly in ecclesiastical work, he shows that there was an early sculptural art in Spain that preceded the Christian era by more than four centuries. His second chapter deals with early sculpture, but unfortunately his illustrations give no notion of the powerful pre-Christian work of this style. It is to the altars and the exterior of churches that we must go for the best extant sculpture. Architectural statuary is notably beautiful; so, too, is the wood carving that decorates the interiors of so many churches. The decline of Spanish sculpture dates from the later years of the seventeenth century and the early years of the eighteenth century. (London: John Lane, The Bodley Head; New York: John Lane Company, $1.50.)

PINS AND PINCUSHIONS, by E. D. LONGMAN and S. LOCH, is a sumptuous volume dealing historically and otherwise with that dangerous instrument and weapon, the pin. The first chapter treats historically of the pin from the earliest times to the present day. Subsequent chapters deal with superstitions about pins, games with pins, pins of many kinds, the use of the pin in the fine arts, the use of the pin as a weapon, pins in poetry, and so on into many details. The final chapter deals with pincushions. The many illustrations of the book are important adjuncts to the text. Several plates show pin-pricked pictures. (Longmans, Green & Co., 39 Paternoster Row, London; New York, Bombay and Calcutta, $3.50 net.)

MOTHER: A STORY, by KATHLEEN NORRIS, is a little tale that seems to be the work of a novice, but it has the qualities of faithful realism and genuine pathos somewhat rare in current fiction. The plot is conventional throughout, the style is marred by crudities, and the story at moments takes on somewhat the tone of a tract, but what is genuine in the work triumphs over all these defects and entitles it to the name of literature. Miss Norris shows herself thoroughly at home in the country school and in the village homestead, but she seems to betray unfamiliarity in her scenes from urban life, and she plays sad havoc at times with her great lady. The moral note is too strongly sounded in many places. The real heroine of the piece, she of the title rôle, is a genuine creation. The home scenes in the village also are deliciously true. If Miss Norris can remain strong and true in these points, chasten her style, and teach herself to see sanely and clearly other aspects of life than those that she appears to have known from infancy, she may produce something much more worth while. Meanwhile let her learn not to say "secure a position" when she means "obtain a place," and let her drop once and for all from her vocabulary the word "thoroughbred" as applied to human beings. (New York: the Macmillan Company, $1.)

ETHAN FROME, by EDITH WHARTON, is a new story in which Mrs. Wharton has been fortunate in finding or manufacturing one of those bleak and terrible tales of human soul-starvation such as are told as of local occurrence in not a few rural New England communities, and whether the plot be invention in whole or in part, or approximately a transcript from actual human experience, the author has clothed it in a most moving guise. No sensitive person can read this tale of poverty, starved affections, and bitter living on after all that makes life sweet is lost, without being haunted by its thrilling tragedy. A tale this to make one think and feel, to puzzle and disturb, yet to instruct and humanize, to lesson the reader in charity and to soften his heart, as the famous formula goes, "with terror and pity." (New York: Charles Scribner's Sons, $1 net.)

MARGERY, by E. F. BENSON, is a characteristically workmanlike story by the man who first attracted wide attention with his rather audacious "Dodo," and who now has more than two dozen novels to his credit. Mr. Benson is at his best in English upper-class life of the present time, and "Margery" is a tale of such a setting done with sufficient realism, and with ingenuity of plot and incident such as will hold the attention of the reader. (New York: Doubleday, Page & Co., $1.20 net.)



THE new Columbia Silent Knight car is the last word in motoring and adds a new pleasure to the sport.

It is not an experiment nor is it untried. Like its European prototypes it is eminently worthy of the wide-spread interest that has been aroused for its power, flexibility and silence.

WRITE FOR LITERATURE

Columbia WITH SILENT KNIGHT MOTOR

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A MORNING IN THE LONDON SHOPS

Pale and Somber Colors, Yes, But One Must not Omit the Dash of Brilliant Color that Gives Chic—A Shop Where Lame and Blind Children Make the Bouquets that Finish All Dress Accessories

"WE borrow from Covent Garden Market and filch fashions from gardening papers," an artistic modiste said to me one day last week, as one of her manikins revolved before me in a mist of gray chiffon and silver lace. Then addressing the girl, "Very nice, Germaine, but too etherial. Bring me the flower box. This is what it needs to make it a dream."

She drew out two trim bouquets of red and orange roses, tucked one into the silver belt and pinned another on the gray tulle bandeau which enfolded a mass of sunny curls.

"It is the finishing touch," I said.

She smiled at me across her basket of flowers. "Yes, the splash of color gives the gown an atmosphere. I have always insisted upon it. One may wear pale and somber shades, but somewhere there must be a splash of brilliant primal colors or their complementary tints. Color gives life. Germaine was depressing in gray and silver. The optimistic note is given by the rose-scented flowers."

There seemed to be truth in these words. As the front door closed gently behind me and I passed from the warmth and color into the chill discomfort of a London Square, washed clean and colorless by downpours of rain, I decided to see if the shopkeepers agreed with this clever dressmaker.

As I hurried on I felt a sudden tug at my sleeve.

"Please, Madam, will you accept this little bunch of flowers? Your dress looks dark without a buttonhole bouquet."

The same note the couturière had struck! I turned and saw a cripple girl holding out a small box containing a bunch of violets, so like the reality as to make me touch to be sure.

"Where did you get them?" I asked the child.

"We make them ourselves, Madam, in a big factory which a clergyman started for us. Some of us are cripples, some are blind, and all day long we make pretty bunches of flowers which look as real as if you picked them out of your garden. They brighten up ladies' dresses so prettily. No," as I offered a coin, "there is no charge, Madam. We give these little bunches free and then the ladies come and watch us work."

I tucked the soft purple blossoms in my fur and left the child with a promise that I would go to visit her flower factory as soon as I could.

A TRIM RAINY-DAY SUIT

The first tailor I visited with a query as to wet-weather clothes met me with the same pleasing theory of cheerfulness and color—dark shades, strong textures, clean cut, absence of ornamentation and just a touch of brilliant color in the boutonnière and on the somber, weatherproof hat.

His latest model, sketched here, is a convincing application of his theory. It would be a real rainy-weather friend or excellent for a brisk walk along frozen country roads or for skating. The graceful skirt is neither hobble nor hooped. London breathes free now that the hoop skirt was born and died in a day, after appearing on a few models. The one touch of trimming in the costume is the row of smoke-pearl buttons just above the hem of the skirt on the left side and on the three-quarter coat. The material is a gray diagonal tweed, one of those soft, woolly qualities which the Highland women weave at their cottage doors. The collar, like the little hat, is of gray weatherproof suède. The large side pockets with buttoned flaps are well in evidence. The splash of color is in the boutonnière of dull green leaves and red and purple blossoms, a second bunch of which relieves the Quaker sobriety of the hat. The price was 4½ guineas.

"And are you selling little buttonholes with all your tailor-made costumes?" I asked.

"But, certainly, Madame," he replied. "Your London is a cold city. You need the little flowers."

NOVEL FLOWER ACCESSORIES

The "little flowers" seem to be the most popular feature of the London shops at present. Here is a knot of wild blooms seemingly culled from autumn hedges, still brown and dusty; wee buttercups, dandelions gone to gossamer powder-puffs, miniature thistles which can draw blood from an unwary finger, all crushed together in a wildflower bouquet. And just beyond is a little cluster of blue with red, yellow, gold, silver, sapphire or copper leaves. These are pinned at the side of a ribbon bandeau, attached to the handle of a fan or to a muff, or even stitched on one slipper, while the fellow is adorned with a paste buckle. These tiny buttonholes vary in price from 9d. to 10s. 6d.

Another novelty is the "flower necklet," made to meet the need of those who like to wear the low collars and yet dislike the bare throat. The "flower necklets" are made of narrow black velvet ribbon, clipped at the back with a patent fastener. On the center front is fixed a tiny bouquet of parti-colored dwarf berries or flowers in the brightest of colors. These sell for 1s.

HORTICULTURAL JEWELRY

In jewelry, too, the flower theme predominates. A new pendant is in the form of a gold band, from the center of which hangs a bunch of berries with the leaves tinted with pale green enamel and each berry a jewel. The price is 30s.

Here fiancés often give little pledges of faith and understanding before the engagement is formally announced. Just at the moment the pendant holds first place as an engagement present. The favorite pendant consists of a blue ring, across the top of which hangs a festoon of diamond forget-me-nots with tiny pearl drops falling from the flowers; this is attached to the ring by tiny diamond true lover's knots, and the pendant is hung from a fine gold chain set with pearls. Price, £8.

A pair of diamond flower earrings often completes this engagement present. They are in the shape of a slender trellis work of gold bordered with blue enamel; over this trellis climbs a tiny cluster of diamond forget-me-nots. These pretty ornaments cost £10 5s. a pair.

Circles of flowers are popular for brooches. Forget-me-nots of turquoise, violets in deep purple amethysts, lilies in pearls and peridots priced at £1, and sometimes a shilling or two lower, are exquisite; flower earrings to match cost £1 16s. 6d. a pair. One lovely circular brooch of lilies-of-the-valley consisted of diamond leaves with pearls for the lily bells. Price, £4 2s. 6d.

Flower rings, consisting of a single bloom of jewels set on a gold or platinum band, vary in price according to the gems. A water-lily ring of opals and olivines costs £2 17s. 6d.

LITTLE FADS AND FANCIES

A recent novelty is a breakfast "egg cosy" made of the finest white lawn and cosily wadded. The cover is embroidered with delicate clusters of white marguerites with their feathery foliage. Price, 6s. 9d. White linen tea cosies are very popular. They are priced from 16s. 9d. to 30s. One pretty example of moderate cost was embroidered with white garden daisies and true lover's knots.

Some really exquisite perfumes have lately come to us. White clover is a delicate scent which reminds one of country fields on a warm, June afternoon. Our old friend the "Evening scented stock" under a new, musical sounding title is becoming one of the most popular odors of some years. These perfumes are sold in small bottles for 1s. 8d., or in larger bottles for from five shillings to a guinea.

Glove sachets have come to stay. These are not, as the title seems to imply, to be laid away among one's gloves in their satin case. They are to slip in the palm of the glove when it is worn, and so to spread their fragrance on the air.

WHERE BLIND CHILDREN MAKE FLOWERS

After leaving the glamor of the shops I started for the factory of which my purple bouquet constantly reminded me. My muddy pilgrimage was well repaid. The kindly pastor himself led the way through dark, stone passages into the fairylands of color where the flowers are made. It was an extraordinary place, where the blind and deformed learn to be bread-winners. The room held long tables heaped with leaves and petals, which they combine into blossoms; at each table sat the children and the older girls. Other rooms were noisy with the mutter of the machinery which cuts these flower petals out of muslin, lawn, silk or satin. The hands of some of the girls were stained brilliantly with dye. In the drying rooms, damply warm as a conservatory, roses, violets, lilies and carnations lie side by side with drooping, wet leaves until they are crisp and dry.

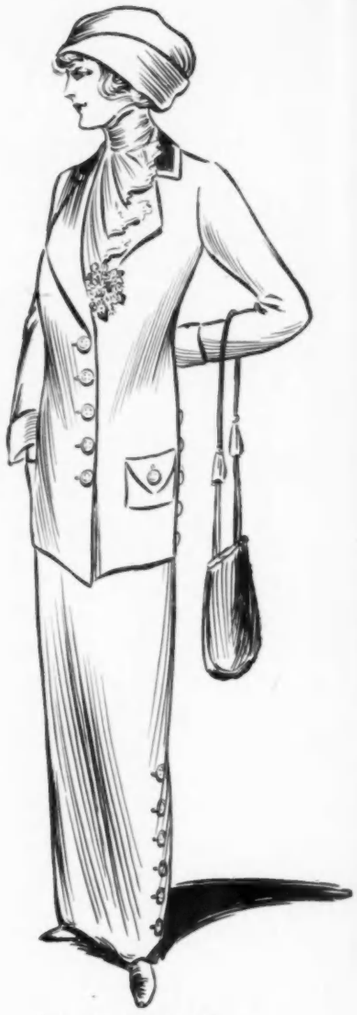
The crippled, the blind and the dwarfs are seated in a certain order. Here was a blind girl arranging exquisite La France roses and Parma violets into a bouquet for the Court gown of a well-known society woman. A bright-faced little girl with only one arm sat near the blind worker.

"Now rose petals," whispered the blind girl, and the thin hand of the cripple gathered for her a handful of rosy petals.

"Now violets and their stalks," came the command, and again the thin arm executed the order.

Finally I was taken into the Sale Department, a treasury of flowers that cannot die. Here fashionable women come to buy their bouquets, buttonholes, wreathes for the hair and garnitures for evening gowns. The prices range from sixpence upwards, and each child earns quite a comfortable little weekly sum towards keeping a poor home going. It is one of our London shops which leaves a kindly, gentle feeling in the heart of the shopper.

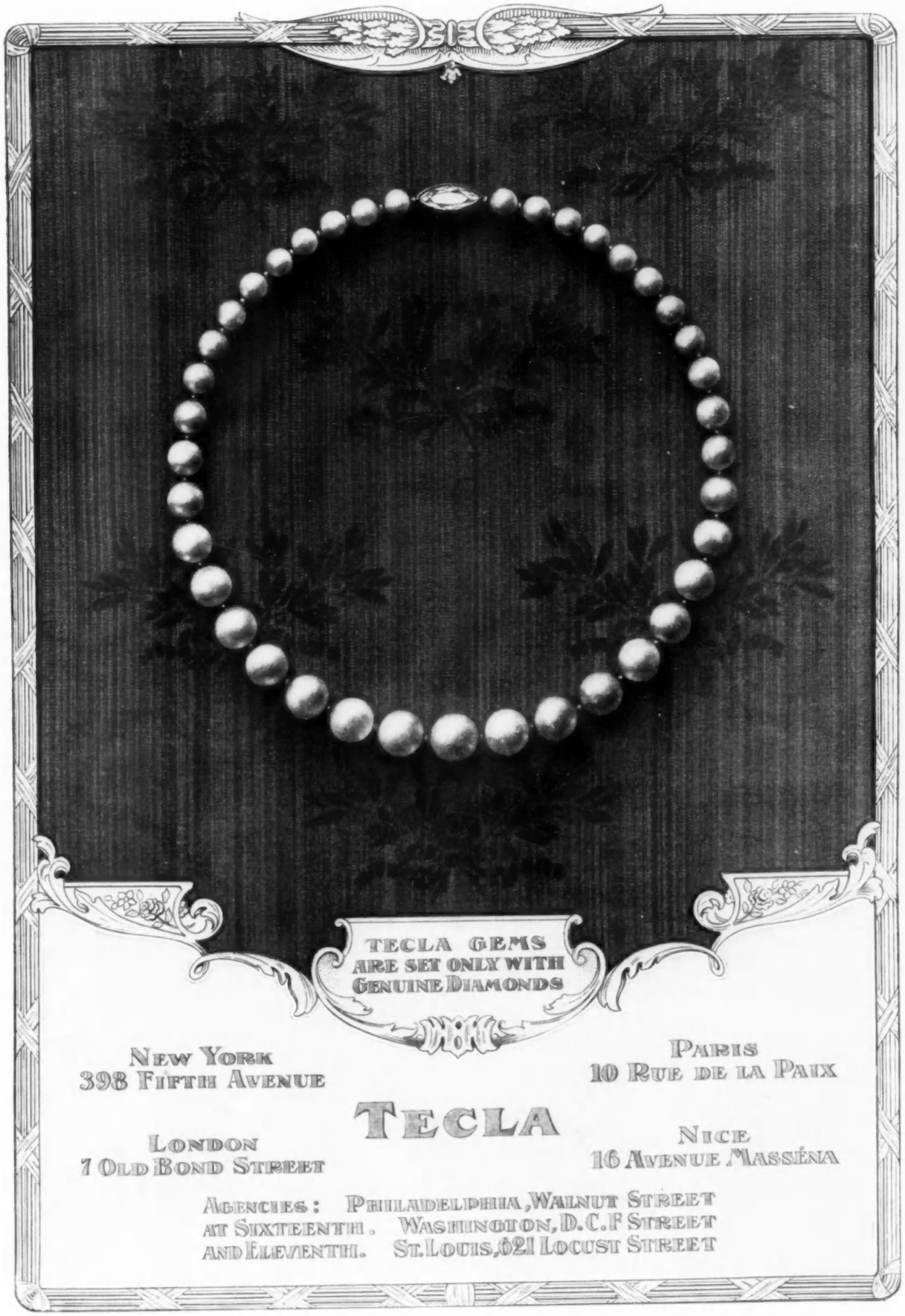
E. K.



Rainy-day suit of diagonal tweed prepared for wet weather by collar and hat of suède

A "flower necklet" of velvet ribbon with bright berries relieves the bareness of the low collar

Corsage bouquet of violets that blind and cripple children make and give away in London


TECLA GEMS
ARE SET ONLY WITH
GENUINE DIAMONDS
NEW YORK
398 FIFTH AVENUE
PARIS
10 RUE DE LA PAIX
TECLA
LONDON
7 OLD BOND STREET
NICE
16 AVENUE MASSÉNA
AGENCIES: PHILADELPHIA, WALNUT STREET
AT SIXTEENTH. WASHINGTON, D.C. F STREET
AND ELEVENTH. ST. LOUIS, 621 LOCUST STREET

How to Ruin a Dish of Beans

Would it pay us—and does it pay you—
To spoil this dish for a cent or two?

IF one wants to skimp, or if one doesn't care, it is easy to spoil baked beans.

Take the beans as they come. Don't stop to pick out just the ripest and plumpest—beans all of one size.

Use a sauce made of low-grade tomatoes — of tomatoes picked green, or of scraps from a canning factory.

Bake in dry heat, and too quickly. Some will then be crisped, some broken and mushy, and all will be hard to digest.

In homes and in factories, millions of meals are spoiled in such ways.

DOES it pay?

One may save, perhaps, a few pennies per meal. But think what one loses.

Beans are 84 per cent. nutriment — more nutritious than meat. They cost one-third as much. Does it pay to make them uninviting?

And is any food worth eating if it can't digest?

WE know that it isn't. So we buy choice beans, and pick out the finest among them. They cost us last year an average of $2.45 per bushel.

We make our sauce from Livingston Stone tomatoes, ripened on the vines. It costs us five times what common sauce sells for—just to get a superlative zest.

We bake in high heat, and bake in small parcels so the full heat goes through. Thus the beans are made digestible.

We bake in steam ovens, so the beans come out nut-like, mealy and whole.

And we bake the tomato sauce with the pork and the beans, so the flavor and zest go through.

IS it expensive?

The materials are. But we bake for a million homes, so we save on the baking.

Your home-baked beans cost a little more, if you figure the fuel and sauce.

Some factory-baked beans cost a little less. You can learn by one meal if that skimping pays. A million homes know that it doesn't.

Van Camp's
BAKED WITH TOMATO SAUCE PORK AND BEANS

"The National Dish"

Note that Van Camp's Beans now outsell all other brands together.

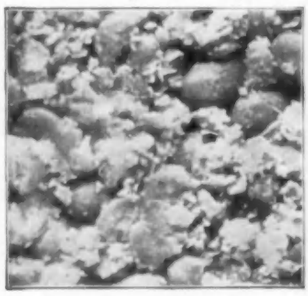
Note that a million housewives who used to bake beans now let our chefs bake for them.

That is due to the fact that no other kitchen bakes beans that compare with Van Camp's.

You will know this when you try them.

Three Sizes: 10, 15 *and* 20 *Cents per Can*

Van Camp Packing Co. (Estab. 1861) **Indianapolis, Ind.**



Home-Baked Mushy and Broken

Van Camp's Mealy and Whole

(201) **(Taken from Actual Photograph)**

S O C I E T Y

Died

NEW YORK

Bacon.—At her residence, on December 29th, Mary Flint, wife of the late Daniel G. Bacon.

Ball.—On December 21st, Thomas Richard Ball, in his 68th year.

Bradford.—At her residence, on December 21st, Matilda, in the 59th year of her age.

Brown.—On December 23rd, at Stamford, Conn., in her 33rd year, Gertrude Mason Brown, daughter of the late Lewis M. and Gertrude M. Brown.

Cammann.—At Greenwich, Conn., on December 22d, Grace Churchill, wife of Mr. Henry Lorillard Cammann.

Dahlgren.—On December 27th, in Newport, R. I., Annie Rutherford Morgan, wife of the late Paul Dahlgren.

Dickens.—In New York, on January 3rd, Alfred Tennyson Dickens, son of Charles Dickens.

Eggleston.—On December 23rd, Ella Louise, wife of the late William C. Eggleston.

Fisk.—On January 1st, Janette Crippen, wife of the late Clinton B. Fisk, in the 80th year of her age.

Harriman.—On December 29th, Orlando Harriman, in the 68th year of his age, son of the late Rev. Orlando Harriman.

Hoffman.—At her residence, on December 22d, Mary Crooke, wife of the late Very Rev. Eugene Augustus Hoffman.

Hollister.—At his residence, the Hotel Renaissance, on January 2d, William H. Hollister, aged 67 years.

Hurlbut.—On January 2d, at his residence, Frank Moseley Hurlbut, aged 61 years.

Kendall.—On January 4th, at the residence of his sister, Daniel R. Kendall.

Minton.—At Staunton, Va., on December 23rd, Charles F. Minton, in the 28th year of his age.

Padelford.—In Paris, France, December 25th, Frances Smyth Padelford, wife of Mr. Edward M. Padelford.

Shaler.—At his residence, on December 28th, Major General Alexander Shaler, in his 85th year.

Spencer.—On December 30th, Edwards Spencer, son of Harvey and Sophia E. Spencer.

Tiffany.—At Lakewood, New Jersey, on January 5th, Isabella Bolton Perry, wife of the late Mr. George Tiffany, of Newport, R. I.

Wainright.—On December 29th, John Howard Wainright, in the 50th year of his age.

Engaged

NEW YORK

Baird-Neftel.—Miss Marjorie S. Baird, elder daughter of Mr. and Mrs. John S. Baird, to Mr. Austin Neftel.

Brooks-Nutting. — Miss Edith Allen Brooks, daughter of Mr. and Mrs. Walter Brooks, to Mr. Arthur Ronald Nutting, son of Sir John and Lady Nutting.

Houghtaling-Carse. — Miss Irene H. Houghtaling, daughter of Mr. and Mrs. Warren Ransom Houghtaling, to Mr. Henry Ranney Carse.

Nicoll-West.—Miss Charlotte Van C. Nicoll, daughter of Mr. and Mrs. Edward Holland Nicoll, to Mr. Samuel E. West, of Ohio.

Pierce-Moore. — Miss Allison Douglass Pierce, eldest daughter of Mr. and Mrs. Winslow S. Pierce, of Dunstable, Bayville, L. I., to Mr. Louis de Bebian Moore, son of Mr. and Mrs. John C. Moore, of Oyster Bay, L. I.

Quimby-Paine.—Miss Dorothy Quimby, daughter of Dr. and Mrs. Charles E. Quimby, to Mr. A. G. Paine, Jr.

Worthington-Roper.—Miss Valerie Worthington, daughter of Mrs. Henry F. Worthington, to Mr. Langdon Heywood Roper.

ATLANTA

Phinizy-Spalding.—Miss Bolling Phinizy, daughter of Mr. and Mrs. Billups Phinizy, to Mr. Hughes Spalding, son of Mr. and Mrs. Jack J. Spalding.

BALTIMORE

Jones-Harrison.—Miss Katherine Barton Jones, daughter of Mr. and Mrs. T. Barton Jones, to Mr. Hartman Kuhn Harrison.

BOSTON

Bates-Gilpin.—Miss Bessie Bates, daughter of the late Daniel Moore Bates and Mrs. Bates, of Cambridge, Mass., to Mr. Francis Gilpin, of Philadelphia.

BUFFALO

String-Ruhe.—Miss Helen Evans String, daughter of Hon. and Mrs. Gliden Howard String, of Olean, N. Y., to Mr. Carleton Ruhe, son of Mr. and Mrs. Harvey Ruhe, of Boston, Mass.

CHICAGO

Chatfield-Taylor-Whitman. — Miss Adelaide Chatfield-Taylor, daughter of Mr. and Mrs. Hobart Chatfield-Taylor, to Mr. Hendricks Hallet Whitman.

Deshler-Brown. — Miss Helen Deshler, daughter of Mr. and Mrs. William G. Deshler, of Columbus, Ohio, to Mr. Charles Edward Brown, of Lake Forest.

CLEVELAND

Oglebay-Burton.—Miss Sarita Oglebay, daughter of Mr. and Mrs. E. W. Oglebay, to Mr. Courtney Burton.

Comey-Tracy. — Miss Florence Comey, daughter of Mr. and Mrs. George P. Comey, to Mr. James Jared Tracy, son of Mrs. J. J. Tracy.

SAN FRANCISCO

Cook-Murphy.—Miss Velma Cook, to Captain Pierce A. Murphy, of the First Cavalry.

WASHINGTON

Cromwell-Statesbury.—Mrs. Oliver Cromwell, to Mr. Edward T. Statesbury, of Phiadelphia.

(Continued on page 56)

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It will be delivered to you during your stay in New York

If you will write to us in advance, informing how many days you will spend in our city, allowing at least four days,

We Guarantee Giving All the Necessary Fittings

and deliver the garment to you so that you might take it with you.

We have for the past twelve years catered to out-of-town patrons, and our entire success is not only due to the good styles that we give and perfect fit, but to prompt deliveries.

Try us and you will recommend us.

STEIN & BLAINE

Ladies' Tailors and Furriers

8 and 10 West 36th Street

New York

Another Flaxon Summer

The Flaxon Girl

THE wonderful popularity enjoyed by Flaxon Fabrics in the past is a splendid index to the fabrics that will be fashion's favorites for the Summer of 1912.

For daintiest evening gowns, elaborate afternoon frocks, house dresses, misses' and children's dresses, baby garments, and for fine French lingerie

Flaxon

Summer Fabrics

will be the materials most in demand, and with good reason. Never before have such fine-textured, linen-like, soft cotton goods been offered that combine such real value and low cost.

Flaxon Summer Fabrics are as sheer as the finest lawns, as dainty as the daintiest batiste, as lustrous in finish and as durable as the costliest linen.

Flaxon Fabrics are the most complete line of summer goods ever sold under one name. They include a wide variety of weaves and textures—in plain and fancy white, charming prints and colored tissues.

12½ to 50 cents a yard

Sold by the leading stores everywhere. Ask for "Flaxon" and don't accept anything else. See the name in red on the selvage of every yard.

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Motor Apparel and Dress Furs.

Clearance Sale *of* Fur Coats

Heavy Reductions

MUFFS *and* NECK PIECES

First showing of SPRING MOTOR HATS *and* BONNETS.

TOURING COATS *for* MEN *and* WOMEN

RAINCOATS *and* POLO COATS.

MOTORING ACCESSORIES *of every description.*

CHAUFFEURS' SUITS *and* OVERCOATS

"Sole agents, Alfred Dunhill Motorities, London."

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FIFTH AVE. & 34TH ST.
OPPOSITE THE WALDORF ASTORIA

Everything for Baby

BABY'S NEEDS for a complete outfit, from the little PINNING BLANKET up, can best be provided for with Those "ARNOLD" Knit Goods. The soft, warm and fleecy-like fabric of these garments keeps children happy and comfortable—keeps their little bodies healthy and sweet—prevents any danger of chill when the child is very warm.

THE special "ARNOLD" Process of softening the yarn and the knitting of it into the best of babies' and children's garments makes a most comfortable, elastic, hygienic and economical fabric.

REPEATED washing cannot shrink "ARNOLD" Knit Goods—neither can it make them stiff nor harsh. All "ARNOLD" goods are finished with taped seams and are of first-class workmanship in every detail.

The "ARNOLD" KNIT BATH APRON is a boon to both child and mother. The soft, fleecy nap of the apron is very grateful and warm to the baby's tender skin—the mother is delighted because the apron never shrinks and always remains soft and pliable. Edges are neatly bound. Very durable and useful.

See Our
KNIT BABY VESTS, BIBS, ABDOMINAL BANDS, BABY NIGHTIES, NIGHT DRAWERS, DIAPERS, SLEEPING CAPS, BED SLIPPERS, ETC.

"ARNOLD" BABY OUTFITS and KNIT GOODS for infants and children are the VERY BEST you can buy anywhere

The ARNOLD KNIT WEAR SHOP

No. 6 East 33rd Street, New York City

To Own Your Own Electric

is not only exclusive and distingue, but also carries with it complete independence of Coachman and Chauffeur. It is instantly ready to carry you safely and in comfort where you wish.

You can drive it in delicate gloves or gossamer gowns, and emerge at the end of your trip poised and unruffled, with costume and coiffure in perfect condition.

The one perfect car to give you all this, and more is

THE COLUMBUS ELECTRIC

Our 1912 Model 1220, shown above, embodies a degree of comfort, luxury and refinement never before attained in any car. *It is the final word in motor car supremacy.*

Write for Catalog 63-E

The Columbus Buggy Company
563 Dublin Ave. Columbus, Ohio

S O C I E T Y

(*Continued from page* 54)

Weddings

NEW YORK

Blair-Knowlton.—On January 6th, at the residence of the bride's mother, Mr. John Insley Blair and Miss Natalie B. Knowlton, daughter of Mrs. Danford Henry Knowlton.

Iselin-Flagg.—In St. Thomas's Church, January 18th, Mr. Oliver Iselin and Miss Beatrice Flagg.

Palmer-Ransom.—On December 30th, in St. Andrew's Methodist Episcopal Church, Mr. Harold Palmer and Miss Caryl Ransom.

Seeger-Edson.—On December 22d, Mr. Charles Louis Seeger, Jr., of Mexico City, Mexico, and Miss Constance de Clyver Edson, daughter of Dr. and Mrs. Tracy Edson, of New York.

Suzannet-Drayton.—In Paris, France, December 28th, in the Church Gros Caillou, Count Jean Louis Suzannet and Mrs. Constance Knower Drayton.

Tod-Clarke.—On January 1st, in the Church of St. Mary's the Virgin, Mr. Stewart Tod, of Boston, Mass., and Miss Gwendoline Purdon Clarke, daughter of the late Sir Casper Purdon Clarke.

Van Winkle-Busk.—In St. James' Church, December 28th, Mr. William Mitchell Van Winkle and Miss Mary Laird Busk, daughter of Mr. and Mrs. Frederick Busk.

Wolff-Henderson.—At the home of the bride's parents, on December 28th, Mr. Stanley Lewis Wolff and Miss Helen Henderson, daughter of Mr. and Mrs. Francis Henderson.

ATLANTA

Selden-Stewart.—On December 6th, at the bride's home, Mr. George Kearsley Selden to Miss Estelle Stewart, daughter of Mrs. Caroline Robinson Stewart.

BALTIMORE

Mann-Ranson.—On January 2d, at Christ Church, Mr. Benson Mann, of Philadelphia, and Miss Frances W. Ranson, daughter of Mrs. Henry Warfield Ranson.

BOSTON

Corner-Cushing.—On January 9th, in Trinity Cathedral, Mr. Kenneth Ranney Corner, of Cleveland, Ohio, and Miss Eleanor Stockbridge Cushing, daughter of Mr. and Mrs. Arthur P. Cushing.

CHICAGO

James-Runnels.—On January 6th, Miss Alice Rutherford Runnells, daughter of Mr. and Mrs. John Summer, to Mr. William James, son of the late Prof. James, of Harvard.

MINNEAPOLIS

Snyder-Stevenson.—On January 22d, at the home of the bride, Mr. John Pillsbury Snyder, son of Mr. Frederich Snyder, and grandson of the late former Governor John S. Pillsbury, and Miss Nellie Stevenson, daughter of Mr. and Mrs. Thomas W. Stevenson.

NEW ORLEANS

Warmoth-Warren.—On January 3d, Mr. Carroll Kennon Warmoth and Miss Jessie Adeline Warren, daughter of Mr. and Mrs. Charles D. Warren, of Toronto, Canada.

PROVIDENCE

Dorrance-Nightingale.—On January 15th, at the home of the bride, Mr. Herbert L. Dorrance and Miss Harriet F. Nightingale, daughter of Mr. and Mrs. H. R. Nightingale.

PITTSBURG

Brown-Witherow.—On January 24th, Mr. George McCleane Brown and Miss Helen Witherow, daughter of Mr. and Mrs. William Witherow.

ST. PAUL

Robbins-Driscoll.—On January 6th, at the home of the bride, Mr. Harry Miller Robbins to Miss Helena Getzian Driscoll, daughter of Mr. and Mrs. Arthur Brown Driscoll.

SAN FRANCISCO

Gillis-Baxter.—On December 20th, Lieutenant George Steele Gillis and Miss Lillian Duncan Baxter.

WASHINGTON

Cameron-Elliott.—On January 11th, at the home of the bride, 1616 Kilborne Place, Mr. John Edward Simmons Cameron, of Brooklyn, and Miss Beatrice Carroll Elliott, daughter of Mrs. Margaret Elliott.

Wedding to Come

MINNEAPOLIS

Von Hagen-Brooks.—On February 8th, Miss Hazel Martha Von Hagen to Mr. Paul Andres Brooks.

Receptions, Dinners and Dances

Bache, Mrs. Jules S.—Dance for her daughter, Miss Hazel Bache, Sherry's, February 14th.

Glover, Mrs. Patten, and Mrs. Robert Armstrong Livingston.—At home, January 28th.

Harkness, Mrs. E. S.—Dance, February 2nd, Sherry's, for her niece, Miss Elizabeth Stillman Kendall.

Knapp, Mrs. Joseph Palmer.—Dinner, The Plaza Hotel, January 25th.

Legal Aid Society Benefit.—"Koenigskinder," at the Metropolitan Opera House, February 15th.

Metropolitan Dances.—Change of date, from Friday nights to Saturday nights, February 17th and April 13th.

Murray, Mrs. Charles H.—At home, Tuesdays during January and February.

Thackeray Centenary.—Change of date, to be given January 30th and 31st.

The Charity Ball.—On February 6th, the Waldorf-Astoria.

Van Rensselaer, Mr. and Mrs. Alexander.—For Miss Alice Drexel, daughter of Mrs. John R. Drexel, dinner dance, in Philadelphia, January 29th.

Warner, Mrs. Franklin Mott.—Dance for Miss Ada Bryce Gray, Sherry's, February 8th.

DR. JEANNE WALTER'S

Elastic Rubber Corsets

Improve Your Figure

These corsets are made of strips of fine quality rubber elastic, so firm and strong that they hold the body tightly together and give an even pressure from the top of the garment down to the bottom.

They will outwear any ordinary corsets, and are far more comfortable.

They will give your figure just the proper lines that make for grace and style, and can be worn tighter than other corsets with perfect comfort.

I guarantee them.

Made to Your Measure
Price, $15 up
Perfect fit guaranteed

DR. JEANNE WALTER'S

Rubber Reducing Garments

Reduce Your Flesh

You can safely and speedily reduce your superfluous flesh in any part of the body, and thus improve your figure by wearing

Dr. Walter's Famous Medicated
Rubber Garments
For Men and Women

Neck and Chin Bands . . $3.00
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Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired.

Invaluable to those suffering from rheumatism.

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No intermediate profits

Honest Goods at Particularly Low Prices

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BENN'S MOHAIRS

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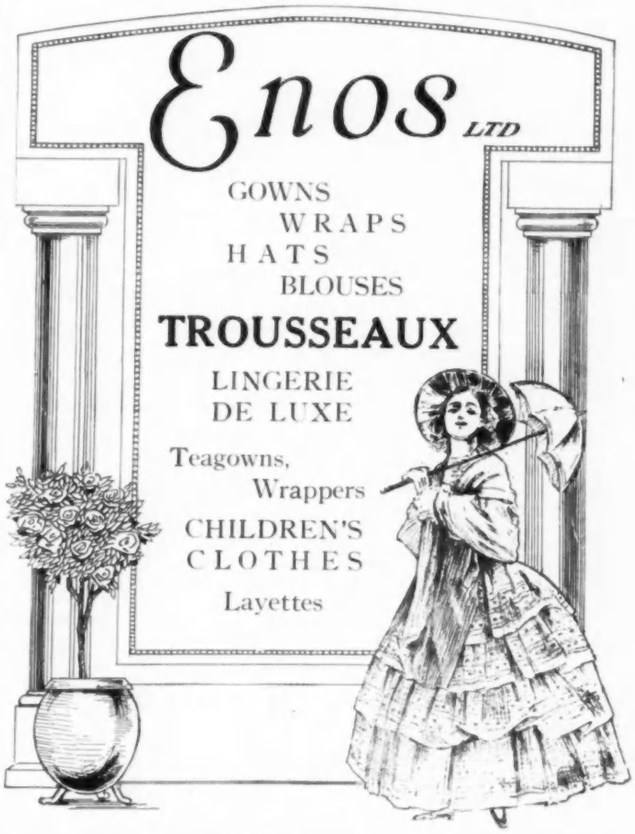

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Satin U. S. Shield Shape Box, Cushion Top, 10c; Washington "Valley Forge" Tent, 10c; Flat Crepe Paper Hatchet, containing Favor, 5c; Cherry Tree, in Clay Pot, 3c; Cherry Log Boxes, 5c, 10c, 25c, 50c, each; Cherry Tree on Box, 15c, 25c, 50c; Paper Hatchet Boxes, 5c; Satin Hatchets, 5c, 10c, 25c, each; Miniature Hatchets on pin, 15c dozen; Satin Hatchets on pin, 5c; Hatchet Fan, 5c; Favor Wood Hatchets, 5c; Miniature Wood Hatchets, 30c doz.; Favor Cherry Spray, 5c, 10c each; Single Cherry on Leaf and Stem, 30c doz.; Drum Boxes, 5c; Cherry Brooch, 5c; Continental Hat (box), 10c; Continental Folding Hat, 5c; Straw Market Basket with cherry Spray, 10c; Washington Buttons, 30c doz.; Washington Head on pin, 5c; General Washington on Horse, 50c; Bust of Washington (box), 10c; Washington Figure on Pin, 5c; Washington "when a boy," Figure, 10c; Silk Flags Mounted, 5c, 10c each; Paper pin flags, 10c doz.; Silk pin flags, 5c; Red, White and Blue Silk Ribbon, 40c piece of 10 yards; Celluloid Balancing Red, White and Blue Bird with Dinner Card, 15c; American Eagle, 10c; U. S. Shield Ice Cream Cases, 50c doz.; Crepe Paper Basket, with Cherry, 10c; Midget Salted Nut Basket, $1.00 doz.; Washington's Birthday Jack Horner Pie, 12 Ribbons, $4.00; Washington Birthday Paper Flapjacks, containing Favor, 15c; Patriotic Snapping Mottoes, 25c, 50c per box; Crepe Paper Napkins, Patriotic design, 4c package; Dinner Cards, 40c doz.; Tally Cards, 30c doz.

We make up $2.00 assortments of

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Is Your Hot Water Bottle Leaky?

How often have you needed your hot water bottle—only to find it leaky and unfit for use?

You will not have this trouble with the "Kantleek" Water Bottle. It is *positively guaranteed* to be perfect in workmanship and materials. If it shows any imperfection within two years, we will replace it without charge.

KANTLEEK WATER BOTTLES

The finest Para rubber, triply re-enforced seams and perfectly adjusted stopples, make leakage impossible. It is soft and pleasing to the touch, yet tough and strong at every point. We rigidly test every bottle before it leaves the factory. "Kantleek" Water Bottles are sold in nearly every community by a reliable druggist. If you cannot conveniently buy them, send price and your druggist's name. Price of No. 12 (popular size), white rubber, $1.50; red rubber, $1.75.

"Kantleek" Rubber Specialties — guaranteed for two years—include Fountain Syringes, Face Bags and Ice Caps.

Write for valuable booklet, "How Water Battles with Disease," explaining correct use of water bottle, syringe and ice cap.

The Seamless Rubber Co.
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NEW HAVEN, CONN.

ART NOTES

"La Société Nouvelle" of France Has Visiting Exhibition of Paintings from the Luxembourg—Now in Chicago

WHEN a group of one hundred and twenty-five paintings and some thirty-five sculptures, representing the best which the present generation of artists in one country has accomplished, becomes available, it would seem as though competition would be keen among great art cities to secure an exhibition of it—this independently of the artist's nationality and of the public's personal preferences.

There happens to be in this country such a group of works of art representing modern French art in its healthiest and broadest aspect, works as far removed from Bougereau's candy maidens as from "cubisme" à la Mathisse. Yet not in New York, Boston, Philadelphia or Washington has any eagerness been manifested to see that collection of paintings and sculptures, which comprises works by Rodin, J. W. Alexander, Besnard, Aman-Jean, Jacques Blanche, Carrière, Cottet, La Gandara, La Touche, Lazare, Le Sidaner, Henry Martin, Raffaelli and Troubetzkoy.

MISS SAGE ARRANGED EXHIBIT

Miss Cornelia Sage, the youthful director of the Albright Galleries in Buffalo, made arrangements in Paris last summer for exhibiting those paintings in America. She succeeded in convincing the very formal functionaries who preside over the Luxembourg Museum that the traditional rules should and could be broken; for the first time in the history of the Luxembourg, canvases have been loaned for exhibition abroad. This splendid collection has been shown a month in Buffalo, is now in Chicago and from there will go to St. Louis, being on view a month in each city; after which they will be shipped back to France.

The extraordinary indifference toward this collection shown by the artistic bodies in Eastern cities and by the French population is hardly explainable. This present endeavor to spread first-hand knowledge of contemporary French art to the United States bears no taint of commercialism, none of the paintings being for sale. Furthermore, while the organizers have not excluded from their list any shining light of the day, they have guarded themselves against the temptation to include works whose sensational character makes their value a matter of pure discussion as yet.

The mere mention of names such as Rodin, Besnard and Carrière is sufficient to remove any suggestion of faddism, of an experiment with doubtful element. This exhibition is, in fact, a comprehensive achievement.

ALBRIGHT GALLERIES FILLED

Six rooms of the Albright Academy Building were filled with the paintings, which were hung in a single line. One entire gallery was devoted to canvases by Carrière, whose works are shown for the first time in this country.

Blanche's conspicuous "Salome" crouching on a huddle of rich draperies occupied a prominent place on the center screen.

Le Sidaner, whose works were exhibited last year at the National Arts Club, is represented by several half-impressionistic canvases.

Other exhibits which have greatly attracted the attention of visitors are Senator Clark's portrait by Besnard, luminous, fervent and slightly satirical; Rodin's "Sphynx," a mysterious little girl with an inscrutable face; Cottet's hard and rough landscapes of Brittany, and Troubetzskoy's sketchy statue of D'Annunzio.

The Société des Peintres et Sculpteurs, more commonly designated as Société Nouvelle, and headed by Rodin, is at present the strongest, best organized and most influential Art Society in Paris. The number of its members are few who have not reached the age of forty. A spirit of reverence for tradition does not prevent the Société Nouvelle from assuming a receptive attitude to whatever discoveries have been made by the most advanced artistic schools of the present day. As against the "wild men" whose aim is revolution, the Société Nouvelle's works spell development through evolution.

ANNUAL EXHIBIT OF MINIATURES

The thirteenth annual exhibition of the American Society of Miniature Painters will be held at the Knoedler Galleries, 556-68 Fifth Avenue, from February 1st to February 10th, inclusive.

This exhibition, the first held in the new galleries of M. Knoedler and Company, will be mainly retrospective in character, and will be a comprehensive and wisely selected collection of miniatures done since the modern revival, and through to 1911.

AS SEEN BY HIM

(*Continued from page* 17)

presented, but gentlemen do not pass before the King and Queen. The dress regulations are, for ladies, full court dress with feathers and trains; gentlemen, full court dress. The Courts are to be held in the evening.

THE TERRORS OF THE SNAPSHOT

And speaking of England, I see that there is a reaction over there against taking snapshots at country house parties. An English critic in speaking of those fearful groups which are reproduced in the illustrated newspapers observed to a hostess, "I wish, Arabel, you could make them look nicer. Why do you let them be so bundly? I know you can't make people take things off much, but I wish to goodness, my dear, you would do one house party without any boas or stoles or anything around their necks." And from a victim comes the wail, "What faces we make, when we are not thinking, sometimes it appears when we are, and certainly when we are talking. The photograph of a vivacious woman generally shows a couple of friends curiously regarding her facial gymnastics or looking blankly into the distance." I really think people of prominence should seriously consider that they are liable at any time to be photographed and should study a little to appear artistic without looking self-conscious. A hard thing to accomplish perhaps, but well worth a bit of study.

What's the use of wasting words You can't describe a flavor But when you once taste it you never can forget the pleasure in —

Therefore, on receipt of 10 cents, we will mail a small sample tin of ***Instantaneous*** to tell its own story and win new friends. Its old frends have stuck to it for half a century. They claim it is matchless for quality and unique for convenience.

Will gladly send anyone a copy of a new booklet called "*Instantaneous Ideas*," for Desserts, Beverages, Candies.

Service—*if* ***Instantaneous*** *is not sold conveniently for you, we will send it, prepaid, on receipt of the retail price: ½ pound can 40 cents, one pound can 75 cents, 5 pound can* $3.50.

Whitman's Instantaneous Chocolate is distributed all over the world by jobbing houses and is sold by the best grocers everywhere, and by our sales agents who show the sign:

Seventy sorts of sweets in sealed package: (including the Fussy package) are described in another booklet, "A List of Good Things"—sent on request.

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Pozzoni's Complexion POWDER

The Greatest Beautifier of Them All

A luxurious, everyday toilet necessity of the choicest materials, its purity, extreme fineness and velvety softness make **Pozzoni's** especially desirable and refreshing to the most sensitive skin—beautifying without a "powdered" appearance. Only complexion powder that really clings—**the only one put up in a wooden box, retaining all its delicate perfume until used.** *Five colors: flesh, special pink, cream, white, brunette.*

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The fashionable silk fabric for Spring will be Faille Merveilleuse.

This material comes in the charming color combinations most used in Paris for *costume tailleur.*

Samples are shown by the best dressmakers and women's tailors in the Haas Blue Book of *Silk Suitings* for Spring.

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ROUGH or CHAPPED FACE, LIPS and HANDS

It will soothe and soften the skin much quicker than you'd believe and will heal the tender, sore spots in a day or two.

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will prevent irritation and chapping if applied before exposure and again on returning indoors. You will be delighted to find how soft and smooth your face and hands will be if you use Hinds Cream every day. It is not greasy or sticky and thoroughly cleanses the pores of all impurities.

It invigorates, nourishes and softens the tissue, keeping the skin clear, fresh and always beautiful. We guarantee that Hinds Cream will never injure nor irritate, but always improve the skin;—that it cannot possibly cause a growth of hair.

Mothers and nurses find Hinds Honey and Almond Cream excellent for the skin ailments of infants. **After shaving** men find it unequaled for relieving cuts and irritation, preventing dryness of the skin.

Price 50 cents per bottle. Sold everywhere, or mailed postpaid if your dealer cannot supply you. Do not take a substitute, but write us.

Liberal sample free on request to those who have not tried it
No duplicating or repeating

A. S. HINDS 19 West Street Portland, Maine

Mrs. Charles Seeger, who before her recent marriage was Miss Constance Edson, a distinguished young violinist and socially prominent

M U S I C

EXCEPTIONAL interest attached to the marriage on December 22nd, of Miss Constance de Clyver Edson, daughter of Dr. and Mrs. Tracy Edson, and Mr. Charles Louis Seeger, Jr., son of Mrs. Charles Louis Seeger, of Mexico City, Mexico, because both bride and bridegroom are socially distinguished, and are musicians of enviable position in the professional world.

Mrs. Seeger is a violinist and for several years has been known for her work in the Paris Conservatory of Music, and as a pupil of Mr. Franz Kneisel at the Institute of Musical Art. Her first public appearances in New York were as soloist with Mr. Arthur Whiting at his concerts of old chamber music. She is the granddaughter of the late Professor Elie Charlier, sister of E. C. Edson, Harvard '04, grand niece of Dr. and Mrs. Edward Curtis, and niece of Captain and Mrs. Templin Potts, U. S. N., of Washington.

MR. SEEGER'S SYMPHONIC WORKS

Mr. Seeger graduated with honor from Harvard College, class 1908. He is a young composer and has been working for the past three years in Berlin and Cologne. Several of his songs have just been published, and have created quite an impression. Two of his compositions have been played here by the Boston Symphony Orchestra.

Among those present at the wedding reception were: Mr. and Mrs. Howard Mansfield, Mr. and Mrs. Richard March Hoe, Mr. and Mrs. Morris Loeb, Mr. and Mrs. Frank Holden, Mr. and Mrs. Franz Kneisel, Mr. and Mrs. Philip Sawyer, Mr. and Mrs. Frank Damrosch, Mr. and Mrs. David Manis, Mr. and Mrs. Arthur Whiting, Mr. and Mrs. Thomas Dewing, Mrs. Lucia Fairchild Fuller, Miss Henrietta Bach, Mr. and Mrs. Charles McBurney, Mr. and Mrs. Charles de Kay, Mrs. Edward Curtis, and Mrs. James Russell Parsons.

MR. BONCI'S RECITAL

Alessandro Bonci's only recital in New York this season took place at Carnegie Hall on Wednesday afternoon, January 10th. Immediately following his New York recital he left to fill his concert engagements. The program for New York was as follows:

Se tu m'ami..Giovanni Battisa Pergolesi
Il pensier.....Joseph Haydn
O del mio dolce ardor..Cristoforo Gluck
Vittoria! Vittoria!
Gian Giacomo Carissimi
At Dawning.....Charles W. Cadman
At Parting.....James H. Rogers
I Love Thee So.....Reginald de Koven
Grand Aria (from "Matrimonio Segreto").....Domenico Cimarosa
Le desert.....Felicien David
Colette.....C. Chaminade
Sogno (Manon Lescaut),
Jules Massenet
Aspirazioni .....Montefiore
Alla Luna.....Pietro Mascagni
Mattinta .....Ruggero Leoncavallo
Cileo e Mar (Gioconda),
Amilcare-Ponchielli

YOUNG PEOPLE'S CONCERT

The program for the third concert of the series of Symphony concerts for young people by the New York Symphony Orchestra, under Walter Damrosch, was as follows:

1. Allegro Molto Vivace } Allegro Moderato } (From "Irish Symphony") Charles Villiers Stanford
2. (a) Over Hill, Over Dale ("Midsummer Night's Dream"), Thomas Cook
   (b) Air from "Ivanhoe", Arthur Sullivan
   Mr. Cecil Fanning.
3. The Culprit Fay, A Rhapsody (after Joseph Rodman Drake's poem), Henry Hadley
4. (a) The Last Leaf (Oliver Wendell Holmes).....Sidney Homer
   (b) The Smuggler's Song (Rudyard Kipling)..Marshall Kernochan
   (c) Mammy's Song...Harriet Ware
   (d) Caller Herrin'.....Old Scotch
   (e) The Keys of Heaven (Dance Song).....Old English
   Mr. Cecil Fanning.
5. March, "Pomp and Circumstance." Edward Elgar

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Fine Willow Chair, with Cushion Complete, $7.50

In order that you may see for yourself just how attractive and useful Willow Furniture is in the home, we will sell, for a limited time, one of our Low Back Palisade Willow Chairs, price $9.00, for $7.50, complete with cushions.

This chair will be sent upon receipt of money order or New York draft.

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Maillard's Vanilla Chocolate is quite unlike any other, and it is this very difference that emphasizes its marked superiority.

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Price $25.

Girdle in any shade desired.

OUR assortment of Handmade Lingerie Gowns and Blouses is most comprehensive in styles and materials, and is well worth your careful inspection.

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Style
341 White Linen Pumps, turned sole, Cuban heels $3.00
320 White Calf Pumps, Louis XV heels 4.00
To order, same with welt sole and leather Cuban heels, $5.50. White Cravenette Pumps, turned or welt sole, $5.00. White Buckskin Pumps, Cuban heels, welt sole, $6.00.

Style No. 1002
White Linen Button Boots, welt sole and Leather Cuban Heels $5.00
Style No. 1000
White Buck Button Boots, welt sole, Leather Cuban heels $8.00

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All prevailing materials — highest type of hand sewn workmanship.

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The Wm. Bernstein Short Vamp Oxfords:

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No. 349 White Linen Oxford, welt sole, leather, Cuban heels 4.00
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Silk Stockings Are Not Alone To Be Seen—

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gives that satisfaction. Sheer, rich and beautiful, they have that close, even weave that distinguishes the finest hosiery. Made so carefully and of such superior silk that they wear as well as lisle—often better. Carefully fashioned to fit the foot, they realize the utmost in style and beauty.

Made in a variety of weights to satisfy every taste and every occasion. For little folks and grown-ups.

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McCallum Hosiery Co.

Largest Producers of Silk Hosiery in the World

Northampton, Massachusetts

FASHION DESCRIPTIONS

PAGE 38

FIRST FIGURE (beginning at the top).—The Modart corset features the style which laces up the front. It has a medium bust and an extremely long skirt. This model is particularly liked by singers, as it gives such freedom of movement for the diaphragm.

SECOND FIGURE.—The Bon-ton model is extremely short in the bust, about four inches high, and has a long hip. It is specially made and adapted for the slight figure and for dancing. An elastic inset either side of the front steel gives the really necessary fullness for the diaphragm. The manufacturers of this corset have very good models, designed for the medium and stout figure, but for a woman who can wear the style illustrated the much-desired uncorseted softness to the figure is given.

THIRD FIGURE.—This Mme. Jeanne model of medium high bust gives the long, straight lines, and the boning is sufficient to support the figure without being heavy. These corsets are made to order from measurements sent by mail on an extremely clever measurement blank invented by Mme. Jeanne. Satisfaction is guaranteed.

FOURTH FIGURE.—This model of the American Lady corset has specially good lines and gives the freedom to the torso that is necessary to a graceful carriage.

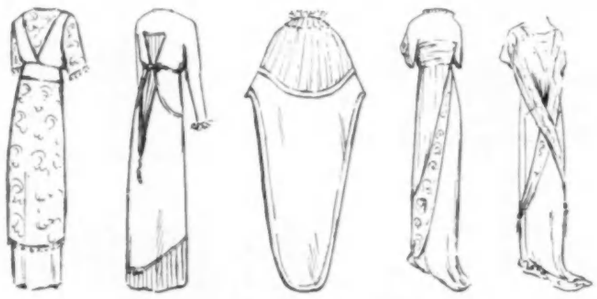
FIFTH FIGURE.—La Resista corset and brassière are for the slight or medium figure. The corset comes about two inches above the waist-line, leaving the entire torso free; the brassière need only be worn by a figure with a large bust.

PAGE 46

LEFT FIGURE.—Evening gown, in the loose, long-waisted, uncorseted style, of heavy white silk brocaded in a bowknot design of gold ribbon, which follows the line of the skirt drapery. The upper part of the waist and sleeves are of unlined chiffon, and the underskirt is of chiffon and crystal fringe. A girdle of dull blue ribbon velvet is caught to one side in the back by a large rhinestone buckle, and falls in long ends.

MIDDLE FIGURE.—Draped evening coat of black satin with wide revers, cuffs and band at the bottom, embroidered in heavy dull reds.

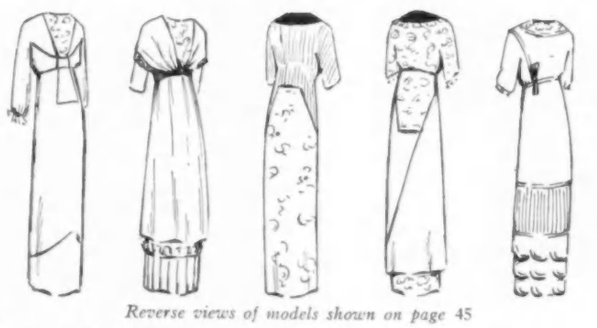
RIGHT FIGURE.—Afternoon gown in purple brocaded crêpe de Chine, showing a well-defined waist-line. The kimono waist, basque and long skirt revers are of Milano lace, and the undersleeve of purple chiffon is finished at the elbow with a gathered ruffle.



Reverse views of models shown on page 49

A PROBLEM SOLVED

PERFECT patterns are a practical solution of the dress problem for the woman of limited income. Cut on the really smart lines of the prevailing mode and so clearly marked that the veriest amateur can use them with success, Vogue patterns are the direct and inexpensive route to a fashionable wardrobe. All the little new touches that distinguish the models of the famous dressmakers are reproduced in Vogue patterns. Prices of patterns cut to order: Skirts, $2.50; with foundation, $3. Bodices and short jackets, $2. Princess gowns, $4. Half-length and long coats, $3.



Reverse views of models shown on page 45

NO FEAR OF CHAPPED SKIN

If You Use

CUTICURA SOAP

Assisted when necessary by occasional gentle applications of Cuticura Ointment.

Cuticura Soap and Ointment are sold everywhere. For sample of each, with 32-p. book, free, address "Cuticura," Dept 133, Boston

TENDER-FACED MEN

Should shave with Cuticura Soap Shaving Stick. Makes shaving a pleasure instead of a torture. At stores or by mail, 25c.

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California Sunshine is canned with our fruits

They retain the fresh flavor and are pure

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Write today about **Our World's Fair Contest.** 100 free trips to California.

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THERE is no subject in the world more interesting than that of feminine beauty. How many efforts have been attempted in vain, until our day, to develop the divine art of being beautiful? Science has at last taught women to go to the root of all blemishes in order to eradicate them and make the skin bright, healthy and youthful.

All society women and those who travel abroad have heard of the scientific treatment of the celebrated Parisian Dr. Dys, and are using his methods with marvelous success. Dr. Dys'

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are composed of flowers and vegetable substances especially adapted to give freshness to the complexion. They turn the ablution water into a **vegetable milk**, which stimulates the skin and gives the face a natural brightness. The Sachets are made up to suit the age and complexion of every woman. Following are a few:

SACHETS SUPRA, Dr. Dys' latest discovery, produces a milk which hardens the muscles and keeps them in perfect condition during repose, so that the face looks young and fresh on awakening. Box of 40, $5.50; by mail, $5.80.

SACHETS DE TOILETTE take the hardness out of water, prevent the skin from being tanned and burned, softening it and giving it a natural freshness. Box of 25, $1.00; by mail, $1.15.

SACHETS DE JEUNESSE, for delicate and fair skins; give freshness to the complexion and prevent wrinkles. Box of 60, $3.75; by mail, $4.00.

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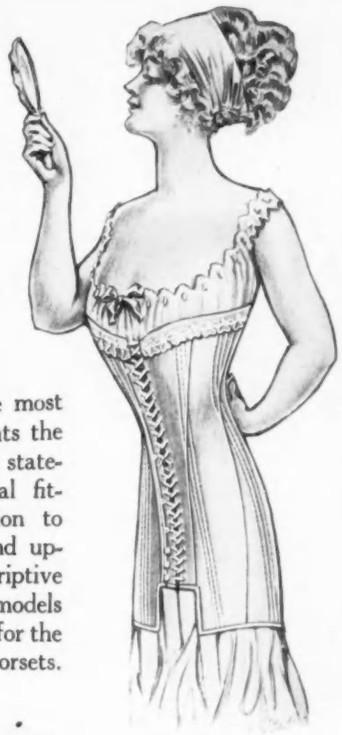

of designing have produced corsets that are

First — Comfortable to the point of luxury.

Second — Irreproachable in style quality.

Third — Absolutely correct in physiological form, and we offer the most critical on all these points the opportunity to put our statements to the test. Trial fittings incur no obligation to purchase, and we will send upon request our new descriptive booklet, which shows all models and gives full instruction for the selection and fitting of corsets.

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CORSETS OF EVERY DESCRIPTION

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Wholesale **373 Fifth Avenue, New York.** Retail

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The **Goodwin** line is sold only by corsetieres and exclusive dealers in women's apparel

When a Woman Once Puts a Regina Hat On She Will Wear No Other

This is no dream of fancy, no boast or play of words: "When a woman once puts a Regina Hat on she will wear no other". You have only to examine them to know why this is so. The shop that features Regina hats is the busy millinery store wherever located. For the convenience of milliners' and merchants' buyers we make four big Special February Displays: New York, Hoffman House; Chicago, The Stratford Hotel; St. Louis, The Hotel Jefferson; Kansas City, Broadway and Tenth Street.

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"Marmo"

The Great MATERNITY

Here is a Corset-Waist especially designed and constructed to combine comfort, safety and the retention of a smart, stylish figure for mothers during prospective motherhood — for convalescents during the convalescing period — athletic women while horseback-riding or engaged in other sports — stout women who seek to retain the lines of their figure while at rest, but whose corsets preclude comfort—

In fact, whenever stays are desirable but corsets are too unyielding, the "Marmo" Maternity is unapproachable for comfort and its conformation to prevailing styles.

Note the lacings on either side, adjustable to the requirements of the wearer. The ELASTIC-WEBBING insertion down the front and back, which yields to any extraordinary movement—the firm but gentle support which it gives the abdomen—and its manifest accord with the present style-requirements.

Its lines are scientifically correct to accomplish just the purposes for which it is intended; it is therefore recommended with every confidence in its conducing to the wearer's ease, health and smart appearance.

Sizes 19 to 36—Price $5.00

AT ALL BETTER STORES, OR SENT PREPAID ON RECEIPT OF PRICE.

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HEALTH
THE FOUNDATION OF REAL
BEAUTY

The wrinkled, sallow complexion, the haggard, tired appearance of the woman whose social or domestic duties are exacting, will, after a while, fail to respond to even the best remedial facial treatments. A daily course in hygiene, which includes dieting and moderate exercising is necessary to restore a run-down system to normal health, without which real beauty is impossible. Hulda Thomas'

Course in Dieting and Exercising

is devised for the woman whose time is limited, requiring but a few minutes daily. Her simple rules on hygiene, the result of fifteen years of close study, will make a tremendous improvement in your health and vitality in a comparatively short time. She will be glad to mail you full information concerning the Course if you cannot call in person.

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Promotes the growth of long, luxuriant lashes and perfect brows. Write for literature and prices to Dept. 6-L.

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This new method for waving the hair, now quite in vogue, has been added to Mrs. Thomas' Hair Dressing Specialties. Also, Marcel Waving, Shampooing and Scalp Massage.

Your Hair Needs Trained Nursing

Beautiful hair can be yours through my personal course of instruction on the scientific care of the hair.

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There Is No Case of

premature grayness, dandruff, falling and faded, oily or brittle hair, that will not be benefited by my safe and simple treatment.

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Jabot, 11 inches wide, of fine French batiste edged with baby Irish of fine quality. Two tabs of baby Irish down center, baby Irish pequot to match on side. Quality cannot be duplicated elsewhere. Price, 95 cents.

Laces by the Yard

We have an assortment of fine laces at less than half department store prices. Write stating your wishes as to quality, width, etc., and we will send samples whenever possible.

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FOR THE HOSTESS

Novel and Toothsome Delicacies to Serve with the Five O'Clock "Dish O'Tea"

A "TEA" is a very general term for late afternoon hospitality, and has come to include everything from the five o'clock tea to the formal reception.

For the five o'clock tea, which is always very informal, the basis of the menu is naturally the tea, then one or two kinds of sandwiches or triangles of hot, buttered toast, and not more than two kinds of cake; or in place of the two kinds of cake, small, dainty cookies and one kind of cake may be served. This is all placed on a tea tray, with the tea service appointments, and brought into the drawing room by the man servant or maid, who usually does not remain to wait on the few guests.

The simplest sandwiches for five o'clock tea are plain graham bread and butter, or white bread and orange marmalade, and in cake, a rich fruit or nut cake. For informal teas it is always well to have on hand several boxes of wafers, which are immediately ready for service. Among the palatable varieties are chocolate tokens, hydrox educator wafers and clover leaves.

GLORIFYING THE CUP THAT CHEERS

The intimate five o'clock also permits one to introduce various surprising little twists in the way of serving the tea itself. Cream and lemon are indispensable, but in each lemon slice may be inserted four whole cloves, and a teaspoonful of orange marmalade is a substitute for lemon and sugar. The Russians serve richly preserved small fruits, such as whole strawberries, raspberries, cherries, etc., with their stimulating beverage.

The dish of bonbons can be replaced with candied grapefruit rind, preserved ginger or marrons glacé. The sandwiches should be very thin and very tiny, and are prettiest cut in some fancy shape. White, graham, whole wheat or brown bread may be used, always exercising due discrimination in combinations of bread and fillings and in suiting the occasions at which they are to be served.

THE SWEET SANDWICH

Among the sandwiches for any occasion, one of nuts—English walnuts, pecans, peanuts, almonds, or hickory nuts—is generally liked. Chop very fine, add to each cup of nuts two tablespoonfuls of mayonnaise, and spread on buttered bread.

A delicious sweet sandwich is of bananas, which have been marinated in marischino or rum. Marischino cherries, chopped in not too small pieces, to which have been added nut meats chopped fine—a quarter of a cup of the latter added to half a cup of cherries—are good spread on buttered bread. Nuts may be added to any jam or jelly sandwich.

Orange honey, for sweet sandwiches, is made in the following manner: Boil together, until the syrup will "thread," one cup of sugar, a quarter of a cup of orange juice and a quarter of a cup of water, then add half a cup of orange peel, chopped small, and a half teaspoonful of vanilla; again let the whole mixture come to the boiling point, then cool.

Cocoanut sandwiches also have chopped nuts added, a quarter of a cup to one cup of the freshly grated cocoanut, add two tablespoonfuls of sugar, mix these ingredients with three tablespoonfuls of thick cream, and spread on buttered bread.

ON HER DRESSING TABLE

EXQUISITE perfumes in the form of small blocks are now being produced by the prominent foreign manufacturers, and to add a final touch, a well-known Fifth Avenue jeweler is making pretty little sterling-silver cases, perforated in artistic designs, to hold them. They are intended to be used like a sachet. The prices differ according to the case chosen, but are very moderate, considering the workmanship and the weight of the silver. One beautiful model is hand-pierced and engraved; another is plain, except for the piercing. Blocks of perfume for refilling may be purchased separately, and a choice of six different odors, violet, red rose, heliotrope, lilac, corylopsis and carnation, is offered.

THE BEST WAY TO REMOVE ROUGE

Women who use any kind of rouge should be sure to remove it before retiring. The only satisfactory means of accomplishing this is a good cleansing cream. Nothing else will enter the pores and clear them of all extraneous matter, so that the skin stands no possible chance of injury; even when using powder, it is much wiser to give the face this nightly, cold cream cleansing. A remarkably pure cream is put up by an English house for 75 cents, $1.50 and $3 a jar, according to size. If the skin is in the least inclined to large pores, an astringent lotion should be patted in after the cream is wiped away. At this same house they have something of unusual excellence—a tonic which strengthens and clears the skin and is, besides, extremely good for reducing enlarged pores and for making firm loose, flabby flesh and puffiness under the eyes. This astringent tonic is used by many famous beauties for cleansing instead of water. Price, 75 cents and $2 a bottle.

A "HANDY BOX"

A large, new shop has been opened by the maker of a famous variety of handy boxes which fill a very decided mission in the world by holding many of the little conveniences one is sure to need, and need badly at various times. These boxes contain tags for luggage, keys or boxes, gummed labels just the right size for marking jars, bottles or packages, the best of paste in a neat little tube, paper clips, rubber bands and twine. These are but a few of the daily necessities contained in these "handy boxes," the prices of which range from $1 up.

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GENUINE R&T SILKS

SILKS FRESH FROM LOOMS TO WEARER

Every Woman Should Read This Announcement

Opening of the Greatest Silk Store in the World During the Week of January 15, 1912

THIS announces a revolution in the methods of Silk Selling. It brings the product of our five great Silk Mills *direct to you*, fresh from the looms and at *manufacturers' prices*. A stock in size and variety greater by far than was ever before shown under one roof. With our present chain of Mills and their varied and perfect equipment, we are able to make every variety of Silk demanded by fashion. Come here and see values that are genuine, not assumed for the purpose of a bargain sale. Here are Silks that are really fashionable, and to be offered to the women of New York at manufacturers' prices, direct from Mills to Consumer.

The doors of our large wholesale store on Fourth Avenue at the corner of Twenty-Fourth Street, directly opposite the Metropolitan Life Building, a most accessible location, will be open to the public on the above date, at which time will begin a *New Era of Silk Selling* which cannot fail to be of intense interest to every woman fortunate enough to be here.

Rogers Thompson Givernaud Co.

Manufacturers of the Famous Genuine R & T Silks

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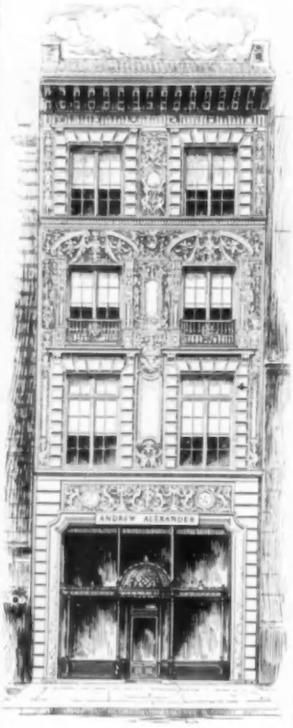

Andrew Alexander

Shoes

The New Store at

548 Fifth Avenue

at 45th Street

is very accessible for patrons living uptown and for visitors to New York

The Old Store at

6th Ave. & 19th St.

will continue to serve patrons for whom that location is more convenient

Short-vamp Colonial pump of patent leather

Low-cut evening slipper for the high instep

Dress boot of suède, made in any colors to match costumes

Gun-metal leather walking boot with a cushion sole

GOOD STYLE IN FOOTWEAR

WE may borrow styles from other centuries, utilize leather from other countries, and search Paris for the latest conceits in bows and buckles, but the boot made on the American last is universally acknowledged as the best.

The long vamp in boots, shoes and slippers, giving as it does a long, narrow appearance to the foot, is still considered the most desirable. However, for those who prefer the short vamp for appearance or comfort—and an extremely high instep practically prohibits the long vamp—here are examples which will insure comfort combined with perfect good taste.

The dress boot of suède in the upper left-hand corner is cut with the short vamp and is made in any color. At the side the vamp seam is cut in a curved V, which is one method of decreasing the apparent length of the foot successfully.

The Colonial patent leather pump with its extremely large buckle is always good style for afternoon wear. Two attractive Colonial pumps are shown on this page; the one at the top of the page is cut with a short vamp and has an oval buckle, and the other, in the middle of the page, is long vamped with an oblong buckle.

The beaded satin slipper pictured at the top may be had in any color, and beaded in steel, gold or crystal of any shade. It has a short vamp and is finished with a small beaded bow. These examples of short-vamp boots and slippers are from Wm. M. Bernstein.

The buttoned walking boot of gun-metal leather, seen below the slipper, has a short vamp and extremely good lines. Between the soles it has a cushion which, because of the added warmth it gives, is most desirable in a winter walking boot. This boot is made by Utz & Dunn Company.

The black calfskin buttoned boot in the lower left corner is cut with the long last and high arch. Being made with the medium-hight sole, it makes a most satisfactory, comfortable, and withal, smart walking boot.

To the right is a high laced boot of tan Russian calf with a heavy sole and medium square heel. It is designed for skating, but may be used by the woman who is fond of taking long cross-country walks, for the cut of the last insures an arch to support the foot in perfect comfort.

The low laced shoe shown above is designed for golf. It is made of tan Russian calf, with the heel and part of the sole of corrugated rubber. The toe of the sole and the slight arch are of leather. Shoes of the same last, but of softer leather, with soles and heels entirely of rubber, are made for tennis. These long-vamp shoes are from J. & J. Slater.

Colonial pump with a long vamp for afternoon wear

Golf shoe with a leather and corrugated rubber sole

Black boot with a long last and a high arch

Serviceable tan boot suitable for skating

Annette

Exclusive Styles

Removed to

27 West 38th Street

New York

Formerly of 66 W. 38th St.

Prepared to show Advanced Southern Models

Accompanying cut of white washable Marquisette, Grecian Band Trimming.

Special $34.75

Numerous other models in Linens, Dimities, Voiles both plain and striped. Marquisettes, Meteors, Silk Serges, Taffetas and Foulards.

Waists	$ 3.50	and upward
Linens	10.50	
Voiles	16.50	
Marquisettes	22.50	
Taffetas	24.50	
Silk Serges	25.00	
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Telephone, 5795 Murray Hill.

LIEBIG'S OXO BOUILLON CUBES

A cube to a cupful
A cupful in a minute

Nothing could be better for the children right after school. Quick and easy — no trouble.

In tins of four sizes

4 for 10c **50 for $1.20**
10 for 25c **100 for $2.35**

At your dealer's—or sent prepaid by us

FREE—*Send us your dealer's name and address and we will send you a box of Oxo Bouillon Cubes free.*

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Dept. 66, 9 No. Moore St. New York City

Improve Your Facial Expression

Treatment of a *new kind* which does not require many tedious hours. Revives wasted tissue—removes wrinkles—restores youthful contour.

One Treatment Without Charge

as scientifically practiced in Paris by

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who is now at the Alice Maynard Store, 22 W. 22nd St., New York.

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and personally interview Mrs. Adair at her New York Salon, 21 West 38th St., or, if you find this inconvenient, to write her. She will take pleasure in hearing from her many friends in this country, and will, without obligation, answer all inquiries regarding beauty and hygiene. To care for the increasing clientele and for a greater efficiency, Mrs. Adair has installed her head assistant, who is the most skillful exponent of her recent methods, as

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Mrs. Adair will thus introduce her new treatments to her American clientele. Her

GANESH TOILET PREPARATIONS

are pure, efficient and trustworthy. They are all fully described in a price list booklet which is gladly sent free. To those who cannot call at the Salon, full instructions for home treatment are sent by mail with all preparations and appliances. Mrs. Adair's valuable book, *"How to Retain and Restore the Youthful Beauty of Face and Form"* should be read by every woman.

FACIAL TREATMENT Hygienic Facial Massage and Electrical Face Treatments (Vibro Treatment Included) at the Salons, singly or in courses.

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Ladies' Tailors & Furriers

Original and Imported Models
For Spring and Southern Wear
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Price $110.

Correspondence Invited

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Specialty House for Black Headwear
Exclusive Designs in Picture Hats,
Black, White, Violet and Gray

Mourning Millinery a Specialty
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NOVELTIES IN MOURNING AND BLACK VEILING

402 Fifth Avenue, at 37th Street, New York

Boston: 318 Boylston Street

The Original Juliet Medicated Sleeping Gloves

(Trade Mark.)

"The white wonder of Juliet's hands."
—Shakespere.

Will soften the roughest hands in an amazingly short time. They are made of **finest quality chamois** and possess medicinal properties that purge the pores of impurities, stimulate circulation and nourish the underlying tissues. They restore dry, cracked cuticle to its original softness and bleach the skin. They cause Sunburn, Tan, **CHAP** and **BROKEN SKIN** to disappear as if by magic. The principle is purely scientific. When ordering **give** size of your regular walking glove.

Do not continue to have unsightly and uncomfortable hands. Send today for a pair of JULIET MEDICATED SLEEPING GLOVES, mailed postpaid on receipt of $3.00 including one extra jar of Juliet Paste Medication. Elbow length $4.00.

DO YOU WANT WHITE, SOFT BEAUTIFUL HANDS?

Do you want protection from the biting cold of wintry winds?

Extra Jars of Juliet Paste Medication $1.00

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THE JULIET COMPANY
211 West 20th Street, New York

George J. Wallau, Inc., 6 Cliff St., N.Y. Sole Agts.
Sold by R. H. Macy & Co., N. Y., at Imported Perfumery Dept.

A Perfume of Wonderful Fascination, Distinguishing Fragrance and Permanency

AMAMI

"Love Me."

In cut crystal bottles $2.50 and $5.00. The latest creation of the celebrated Perfumers,

Prichard & Constance
of London and Paris.

By Royal Warrant perfumers to the Queens of England and Belgium.
Bath Crystals and all toilet accessories.
Depots:—McCreery & Co., New York; C. P. Hovey & Co., Boston; Strawbridge & Clothier, Philadelphia; Charles A. Stevens & Bros., Chicago; Chas. Mayer & Co., Indianapolis; Hallé Bros., Cleveland.
And all high class toilet counters. Bijou sample on receipt of 10 cents.

ARTHUR J. MORISON, *Importer*
43 West 27th Street, New York City

The Simplest Gown looks well on a Figure of Correct Proportion if Carried Well.

You Can Weigh Exactly what You Should Weigh

My pupils are among the most refined, intellectual women of America. They have *regained* health and good figures and learned how **to keep** well. Each has given me a few minutes a day in the privacy of her own room to following scientific, hygienic principles of health, prescribed to suit each individual's needs.

No Drugs—No Medicines

My work has grown in favor because results are quick, natural and permanent and because they are scientific and appeal to *common sense*.

Be Well—nothing short of **well.**

Radiate Health so that every one with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in body and mind for your very presence.

Be Attractive—well groomed.

Improve Your Figure—in other words, **be at your best.** You wield a stronger influence for good, for education, for wholesome right living, if you are attractive and well, graceful and well poised—upright in body as well as in mind—and you are happier.

I want to help every woman to realize that her health lies, to a degree, in her own hands, and that she can reach her ideal in figure and poise.

Judge what **I can do** for you by what **I have done** for others.

I think I do not exaggerate when I say I have corrected more **Chronic Ailments** and built up and reduced more women during the past nine years than any ten physicians—the best physicians are my friends—their wives and daughters **are my pupils.**

I have **Reduced** about 25,000 women from 10 to 85 lbs. I have rounded out and **Increased the Weight** of as many more—all this by strengthening nerves, heart, circulation, lungs and vital organs so as to regulate the assimilation of food.

Won't you **join us?**—we will make you and the whole world better.

I have published a **free** booklet showing how to stand and walk correctly, and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement of health and figure through natural means.

Sit down and write to me NOW. Don't Wait—you may forget it.

I have had a wonderful experience, and I should like to tell you about it.

SUSANNA COCROFT, Dept. 17, 624 Michigan Ave., Chicago

Miss Cocroft's name stands for progress in the scientific care of the health and figure of women.

FRENCH—GERMAN SPANISH—ITALIAN

Is Easily and Quickly Mastered by the

LANGUAGE—PHONE METHOD

Combined with Rosenthal's Practical Linguistry

This is the natural way to learn a foreign language. You hear the living voice of a native Professor pronounce each word and phrase. He speaks as you desire—slowly or quickly, for minutes or hours at a time. It is a pleasant, fascinating study; no tedious rules or memorizing. You simply practice during spare moments or at convenient times, and in a surprisingly short time you speak, read and write a new language.

Send for Interesting Booklet and Testimonials

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842 Metropolis Building, Broadway and 16th St., N. Y.

Ideal Gift for Baby

The Stuart Cozikid

The "Cozikid" Keeps Baby cozy from toes to curls in go-cart, train, auto or when sleeping outdoors. Made of beautiful quality white wool eiderdown, *double thickness*, bound with pink, blue or white satin ribbon. More practical than coat; washes easily. For babies from birth to four years.

Price $5.00 delivered free

Write for Free Catalog of Baby wear

52 pages: 300 pictures.

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Wedding INVITATIONS, ANNOUNCEMENTS, Visiting Cards and Stamped Stationery. Correct Styles from an Elegant Shop at **Moderate Prices.** Samples upon request.

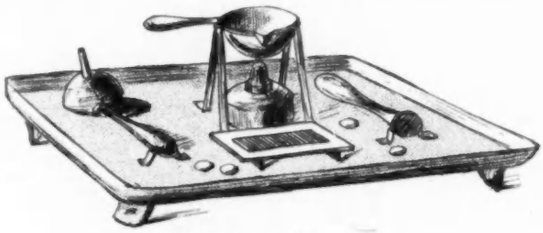
LYCETT, 317 N. Charles Street, Baltimore, Md.

WEDDING 100 Announcements $5.40 Invitations $6.75

Beautifully engraved, including envelopes. Express Paid. Each additional 50, $1.15. 100 finest engraved calling cards $1.00. *Write for Free Samples and club rates.*

Royal Engraving Co., 812 Walnut St., Phila.

SHOPPING IN PARIS



The new-old fashion of sealing letters inspires this very complete silver set

TRULY one would think that the overtaxed ingenuity of the clever minds who make the rue de la Paix what it is, had deserved a well-earned rest after their holiday exertions; but, no! the brilliant windows may change their attire to one less festive but they are none the less fascinating, and susceptible woman stops, hesitates and is lost, for it is the little bijoux and chiffons for her personal comfort or adornment that will cause her most readily to loosen her purse strings.

TO SEAL A LETTER

The fashion of sealing letters seems once more to be coming to the front, though as a matter of fact it has always been in use in France, and therefore it is quite natural that from Paris should come all the latest fancies for perpetuating this pretty old-time custom. The sketch at the top of this page shows an entire set in silver for use in sealing and stamping letters. Upon a small silver tray about three inches square are little fixtures which hold in place the miniature chafing dish in silver in which the wax is melted, the small silver funnel through which when melted it may be neatly poured upon the paper, a silver stamp, a piece of silver-mounted corrugated iron upon which to scratch the matches, and last and best of all, instead of the old sticks of wax, small tablets about the size of a five-cent piece, containing just the right amount for a single seal to be dropped into the little saucepan and melted in the twinkling of an eye. It is quite a luxurious little affair, and in addition it comes from the rue de la Paix, so that one must not wonder at the price of 160 francs.

THE SEMI-SHAPED SCARF

This is infinitely more becoming and convenient to adjust than the scarf made of a straight strip of chiffon or crêpe de Chine which falls how and where it will, and not always gracefully. The

The semi-shaped scarf is an improvement over those made of straight strips

one illustration in the right drawing is made of thin crêpe de Chine in the palest shade of blue, beaded in gold and lined with heavy white crêpe de Chine. The scarf is an absolute square, cut from the edge to the middle at one side, forming the front opening and the little pointed neck. The four corners of the square fall in long points on either side of the front and back, to which gold tassels are fastened. Price, 55 francs.

A delightful combination of black and gold net, white lace and pink chiffon

THE EVER-VARYING NÉGLIGÉE

The négligée is a garment that offers unlimited possibilities in designing, the one illustrated on the left hand being the latest product of a French house that specializes in lingerie and *robes intimes*. This particular model is a delightful combination of black and gold net, white shadow lace and pale pink chiffon. The entire underslip is of the chiffon veiled by the lace, which in turn is covered by the scantily fulled tunic of coarse-meshed black and gold net. The tunic is cut down in front in a deep V showing the underslip of white lace, and has the effect of a deep pointed vest. A narrow rolling collar of hemstitched pink chiffon extends in long revers down either side of the V and roses of the same chiffon trim the front. The

(*Continued on page 70*)

Every Pair warranted to the wearer

No other Shield like it

DRESS SHIELD

THE SHIELD SUPREME

WHILE there may be other Dress Shields that are odorless when you buy them, the OMO Shields are the only Dress Shields that are odorless when you WEAR them.

They contain no rubber, are cool, light, white, do not chafe, absolutely moisture proof and washable.

At all good stores or a sample pair sent for 25c. Our "Dress Shield Brieflet" sent free.

THE OMO MANUFACTURING COMPANY
Dept. 9 :: :: MIDDLETOWN, CONNECTICUT

Lane Bryant

19 WEST 38th ST.
near Fifth Ave., New York

Success gowning is an art the mastery of which requires incessant study and discrimination.

Maternity Dresses and Negligees

Our creations bear the stamp of originality and refinement. We study the tastes and requirements of well dressed women and combine these in evolving individual styles.

A large assortment ready for immediate delivery. Every model made to measure without extra charge.

SEND FOR CATALOG "D"

Street, afternoon, and evening dresses **$15.50** and up

Coats and wraps for general and dress wear **$21.75** and up

Long and short negligees for home and boudoir **$3.00** and up

1148 (as illustrated). Well-fashioned dress for maternity wear; plaits at sides allow for expansion, with plain panels at front and back. Cuffs, collar and tie of messaline with cord pipings. Yoke and undersleeves of net. Fine striped challie in all colors.....$21.50

Berthe May's

Maternity Corset

IN my booklet, "Her Corsets," I tell you why the Berthe May Maternity Corset is a real support. Why it insures ease and comfort and preserves the figure. I give names of prominent physicians who prescribe it among their own families and patients.

The booklet explains special adjustment features which make it possible to wear the corset before and after the maternity period, thus proving a real economy. Also hints and rules on hygiene for the maternity period.

This Booklet is Free upon Request
Write for No. 14

All orders have my personal attention. Orders by mail are filled with absolute satisfaction because of my perfect, yet simple measurement system. Prices $5.00 and up.

BERTHE MAY

125 W. 56th STREET **NEW YORK CITY**

Gerhardt & Co.

MILLINERY IMPORTERS

Le Saison Printemps

New Hats from Paris, including street and dress models for early Spring and Southern wear.

Inspection Invited

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NEW YORK

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PARIS

There's No Need of Tire Trouble on Your Electric

And, madam, any one of the thousands whose electrics are equipped with Motz Cushion Tires will so tell you.

They will tell you that tire punctures, blowouts and skidding are abolished.

— that their cars ride as comfortably as if equipped with properly inflated pneumatic tires.

— that Motz Cushion Tires end all tire repair bills.

— that these remarkable tires outwear five sets of treacherous pneumatics.

— that Motz Cushion Tires vastly increase the pleasure, comfort, security and safety of motoring.

Motz Cushion Tires are guaranteed for 10,000 miles — two years. Pneumatics average less than 3,000.

Don't you think that when you are investing two to five thousand dollars in an electric car, it would be foolish to disregard the experiences of those who have tried all types of tires?

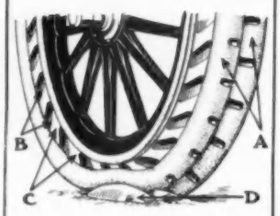
Any maker of pleasure electrics will cheerfully give you Motz Cushion Tire equipment if you but ask it, even though he pays more for these tires. For he wants to give you a trouble-proof car. Leading makers, who build 95 per cent of all American-made electrics, have adopted Motz Cushion Tires as standard equipment.

And anyone who wishes to replace impracticable tires with Motz Cushion Tires can do so easily. Because these tires fit any standard clincher, any universal quick-detachable or demountable rim.

We publish an attractive little book on tires. It is interesting, not technical. It reproduces letters from owners of electrics who have tried all types of tires. May we send you this? Merely write on a postal, "Send me your booklet 101."

Please mention make and model of your car.

Motz Cushion Tires



The Motz Cushion Tire is made easy riding by means of double, notched treads, undercut sides, slantwise bridges and secret processed rubber.

A—Shows double, notched treads.
B—Shows undercut sides.
C—Shows slantwise bridges.
D—Shows absorbing means when passing over an obstruction.

THE MOTZ TIRE AND RUBBER CO.
FACTORIES AND EXECUTIVE OFFICES, AKRON, O.
BRANCHES: New York, 1737 Broadway; Chicago, 2023 Michigan Ave.; Detroit, 999 Woodward Ave.; Kansas City, 429 East 15th Street.
We also Manufacture Demountable Solid and Cushion Tires for Commercial Cars
(178)

"BEAU BRUMMELL" FINGER NAIL POLISH

Make your nails healthy and strong. Use a polish that will prevent and cure brittle nails. Beau Brummell Liquid Nail Polish has been performing this service for *twenty-one years*. Immediately on application, it gives a

BRILLIANT POLISH *and a* **DELICATE FLESH TINT.**

Send for Sample Today. If you wish to test for yourself the Beau Brummell Nail Polish before buying, send 10c in stamps or coin, and sample will be mailed to you promptly. For sale at all druggists, department stores and beauty parlors.

Roelly Chemical Co.
PERFUMERS
2 W. 29th St., Dept. B, New York, N.Y.

LABLACHE
FACE POWDER

Winter, Women and Beauty

Wind and cold touch only to enhance the loveliness guarded by LABLACHE. It freshens the skin, softening away the wrinkles and conferring a youthful daintiness of complexion. Used by beautiful and refined women the world over.

Refuse Substitutes

They may be dangerous. Flesh, White, Pink or Cream, 50 cents a box of druggists or by mail. *Send 10c. for a sample box.*

BEN. LEVY CO.,
French Perfumers
Dept. 48, 125 Kingston Street, BOSTON, MASS.

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MISS ROSA C. KORN
(Formerly of Washington, D. C.)
IMPORTER OF
Gowns of Exclusive Designs
41 WEST 46TH ST., N. Y. Telephone 41 Bryant

Rhinestone barrettes are favorite choice for evening wear

The lattice work design still retains its popularity

A longer barrette of large brilliant stones set in parallel lines

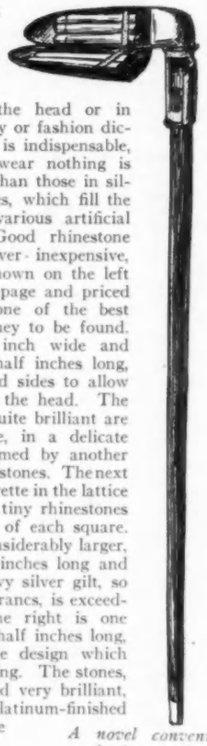
SHOPPING IN PARIS

(*Continued from page 68*)

short kimono bodice is held in snugly at the waist by three rows of shirring, from which the skirt hangs in clinging lines to the top of the under hem, and is finished by a turnback facing of pink satin, outlined in chiffon roses.

NEW RHINESTONE BARRETTES

Whether the hair is worn low on the neck, arranged high on the head or in whatever way fancy or fashion dictates, the barrette is indispensable, and for evening wear nothing is more appropriate than those in silver and rhinestones, which fill the windows of the various artificial jewelry shops. Good rhinestone ornaments are never inexpensive, but the barrette shown on the left at the top of this page and priced at 18 francs is one of the best values for the money to be found. It is about one inch wide and about two and a half inches long, with slightly curved sides to allow it to fit closely to the head. The stones which are quite brilliant are set in nickel plate, in a delicate wreath design, framed by another band of larger single stones. The next sketch shows a barrette in the lattice work design, with tiny rhinestones at the intersection of each square. This barrette is considerably larger, being about three inches long and is mounted in heavy silver gilt, so that the price, 35 francs, is exceedingly low. To the right is one about three and a half inches long, in the parallel line design which Paris is now affecting. The stones, which are large and very brilliant, are set in heavy platinum-finished silver, and the price of it is 50 francs.



A novel convenience for the inveterate smoker

HAND-EMBROIDERED VEILS

Veils are a very important item of the French woman's toilette, for she realizes to the full the charm imparted to a mediocre skin by a finely woven covering, so to the choosing of it she devotes much time, thought and money. The lower right illustration on this page shows a square mesh veil of fine black silk threads, with a wide hand-embroidered border of large black silk flowers. The veil measures about a yard and a half in length and over half a yard in width, so that it may be worn with the largest and roundest of hats. Price, 35 francs. A shadow lace veil with a narrow embroidered border costs 15 francs.

FOR THE SMOKER

Everything which can make for the convenience and comfort of the smoker seems now to be invented, and the stick seen in the middle sketch is amongst the most original of these devices. The crook handle opens by means of invisible hinges, disclosing a box long and deep enough to hold six or more ordinary sized cigarettes, and the straight part of the handle, which is joined to the stick, contains a box for matches. The handle is of plain bright silver or nickel plate, the workmanship good and the wood polished. Price, with solid silver handle, 60 francs.

The cigar and cigarette box shown below is made of light colored, highly polished olive wood, and is lined with green morocco leather. When shut it measures about a foot long by four inches wide. It is but two inches in depth, and as it holds over five dozen cigarettes and a dozen or more cigars, it is certainly a most compact affair for a man to take with him on an automobile trip. Price, 90 francs.

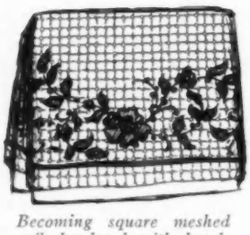
BAGS FOR DAY AND EVENING

The plain cordelière bag, in envelope shape, such as seen at the bottom of the page, is being shown by the smart stores as appropriate for shopping and general use with the tailor-made. This particular one is of heavy gray velvet, striped with hair-lines of black, and is about seven inches long, fastening with an elaborate clasp of enamel and rhinestones. Price, 65 francs.

An opera bag of accordion - plaited liberty satin is gathered onto a stiff, round cardboard; a heavy silk cord of the same shade is run through the top, and above this is a three-inch ruche of the silk, corded on the edge. It costs 45 francs, but it could be made at home for the price of the material by the yard.

A well-filled cigar and cigarette holder for the motor trip

Striped gray velvet bag of the plain style that Paris approves for shopping



Becoming square meshed veil, bordered with hand-embroidered silk flowers

The Mary Grey Co.

FOR many years, Mary Grey has received from Vogue readers letters of appreciation. How to obtain and to preserve a beautiful complexion and perfect facial contour, and the science of graceful form development, are subjects on which there is no higher authority than Mary Grey. Assuring wonderful results from their use, she invites consideration of the following

TOILET PREPARATIONS

MARY GREY SKIN TONIC, an excellent wash, closes the pores, strengthens and whitens the skin. $5, $2, 75c.

MARY GREY SKIN FOOD nourishes the skin, and keeps it soft and velvety. $3, $1.50, 75c.

MARY GREY CLEANSING CREAM, very beneficial if used with the tonic instead of soap and water. $3, $1.50, 75c.

MARY GREY WHITENING CREAM, if used before powdering, will eliminate all blemishes. $2.00, $1.00

MARY GREY TISSUE BUILDER, a wonderful food, builds out hollows in throat and chest. $5.00, $2.50.

MARY GREY MUSCLE OIL, remarkably potent, permeates muscles and tissues; a youth restorer. $5, $2.50, $1.

MARY GREY MEDICATED LIQUID POWDER greatly improves the skin, whitening it. $2.50, $1.50.

LADIES living out of town will find it convenient to send their order by mail. Merely state preparations desired and enclose check, and the preparations will be sent you with the most explicit directions for use at home. If possible, visit this beautifully appointed Salon, where the most modern and elaborate equipment has been provided. Mary Grey grants consultation without charge and personally directs all treatments. Facial treatments, $2.50, with a reduction for courses. Clients requiring treatment prior to attending the Opera or any social function, may telephone 2717 Bryant for an attendant to call at their residence.

Braun Studio Building
THIRTEEN WEST FORTY SIXTH STREET
New York

A COMPLEXION ROUGE

Something New—Something You Need

ROUGE JAPONAIS

A specially prepared *rouge cloth* which you will find much more convenient than either liquid or powder rouge. It will outlast four ordinary cakes of rouge. True and natural—not of purple shade, like liquid rouge, and easier to wash off. It is harmless and does not fly on the clothes. Put up in attractive boxes with inside mirror—convenient for travel and automobiling. Price, 35c.

Creme Printania

is a greaseless complexion food. The best face cream made. Price, 50c and 75c per jar.

We also manufacture the famous

La Goutte-a-Goutte Hair Regenerator

the only one application dye. One box makes 32 shades, jet black to light blonde.

From your dealer, or postpaid on receipt of price.

SEND FOR DESCRIPTIVE BEAUTY BOOK.

L. PIERRE VALLIGNY, Dept. "B'
14 EAST 42d ST. - NEW YORK CITY

De Long Rubber Corsets Reduce

The NEW DE LONG RUBBER CORSET *permanently reduces* the flesh scientifically to the lines as demanded by current fashion, without any discomfort or inconveniences whatsoever.

A marvel in corset excellence used and recommended by the foremost fashion authorities.

Experienced French Fitters in Attendance.

Plain and Fancy Corsets — Reducing Corsets and Brassiers — made to order only

By mail samples of materials and full information cheerfully forwarded on request.

DE LONG RUBBER CORSET COMPANY

Manufacturers and Patentees

47 WEST 34th STREET **NEW YORK**

Suite 1050 Marbridge Bldg. Telephone 5227 Murray Hill.

HUPP-YEATS
ELECTRIC COACH

IN the "Imperial" and "Royal" Limousines and the "DeLuxe" Coupe we have produced what competent judges declare to be the most beautiful pleasure vehicles ever built.

They embody, of course, the exclusive, safe, low-hung, Hupp-Yeats construction—a design which is rapidly putting the old-fashioned high-body electrics in the same class as the high bicycle of a generation ago.

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NOBLESSE OBLIGE

What the Prison Association is Doing in Finding Work for the Ishmaels of New What the Prison Association is Doing in

SO long ago as May, 1846, the Prison Association of New York was incorporated under the following articles: "The objects of the Association shall be: 1—The amelioration of the conditions of prisoners, whether detained for trial or finally convicted or held as witnesses. 2—The improvement of the prison discipline and the improvement of the prisons, whether in cities, countries or states. 3—The support and encouragement of reformed convicts after their discharge, by affording them the means of obtaining an honest livelihood and sustaining them in their efforts at reform."

The work of rehabilitating the character of the human jetsam that drifts prisonward requires not alone sympathy, but the scientific spirit which seeks to cure evils by attaching their causes; this spirit the Prison Association possesses, so that for many years it has either initiated or been a prominent factor in all reforms dealing with criminality and delinquency. How fundamental as well as far-reaching its work is may be deduced from the recommendations made to the State Legislature a year ago, which urged: 1—A reformatory for young misdemeanants. 2—A farm and industrial colony for the detention, education and reformation of habitual tramps and vagrants. 3—One or more hospitals and farm colonies for the treatment of inebriates. 4—Finally, provision either in a new institution or in existing ones for the adequate treatment of feeble-minded delinquents who, although convicted of crime, cannot be helped by present prison or reformatory methods.

Through its parole and probation bureaus, its prison and reformatory visiting, the officials of the Prison Association are brought into close touch with men who are veritable Ishmaels upon their discharge from prisons. It endeavors to find work for these men, many of whom go directly from the cell to the Association Headquarters. His necessities provided for, he is promptly put in the way of getting work and also urged to look for it himself. After the ex-convict is installed in a position, he is not abandoned by the Association, but receives constant encouragement to continue his reform.

Potent help is rendered by a group of business and professional men, who visit the ex-convicts at their work, and show them that they have a sincere interest in their getting on. The ex-convicts are asked to visit the "Big Brother," and are made to feel that they have real friends. This personal contact is of immense value in developing self-respect and ambition in the man who would probably otherwise continue to the end of his days to be a pariah.

REHABILITATING FAMILIES

This is another phase of the service of the Association. In one case where a woman became an accidental criminal and was sent to prison for a year, the family fell apart; the girl was placed in an institution, and the father, suddenly bereft of home and family, fell into irregular habits. At the expiration of her term the woman came out without knowledge of the whereabouts of the child or husband, and without a home. She appealed to the Association, which hunted up the father and daughter and installed them in living quarters, for which it paid the rent until the family was fairly upon its feet once more.

The help given the families of prisoners is of many kinds. The Association follows no stereotyped system of relief, but studies the individual case. Whenever possible the family is kept together—perhaps the greatest consolation to the wife and mother whose husband is suddenly sentenced to a term. The Association aids those members of the family who are able to work to find positions, and frequently lends financial help when these earnings are insufficient.

That this work is needed and appreciated is indicated by the fact that in a single year 2,053 released prisoners whose families had been cared for applied to the Association for aid in getting on their feet.

PAROLE AND PROBATION BUREAU

Grave responsibility is assumed by the Association in paroling ex-convicts, for it is held to account for their good conduct. The chief parole agent is Mr. Henry B. Rogers, who has under him four agents, to each of whom is assigned a certain number of paroled men. The chief parole agent attends the meetings of the state prisons and boards of parole as the representative of the Prison Association, so that the ex-prisoners may be brought immediately into touch with the helpfulness of the Prison Association. In one year the parole bureau had under its care thirteen hundred men, about equally divided between reformatory and State prison releases. Mr. Rogers looks forward to the time when the resources of the Association will enable him to limit fifty paroled prisoners to each agent. The Association has a probation bureau as well, and here in a single year its two probation officers took care of the cases of nearly 300 probationers, besides investigating 600 cases referred to them for that purpose by the courts.

Representatives of the Association visit the district prisons, the Tombs, the penitentiary and the workhouse in order to keep in touch with those needing help.

PLAN OF WORK

The three special lines of work entered upon in 1911, in addition to the regular activities of the Association, have been, first, study of the correctional institutions of New York City and the presentation to the proper authorities of plans for their betterment; second, the investigation of the correctional institutions of the State; third, the development of research work within New York State. By virtue of past achievement and promise for the future the Prison Association with its accumulated wisdom of sixty-seven years of continuous efficient work is the most important factor in the field of prison reform.

The Prison Association is supported entirely by voluntary contributions. It has an endowment fund which should be increased; it needs money to aid the families of prisoners, for the men on parole, and not infrequently for the man on probation. The President of the Association is Mr. Eugene Smith; Recording Secretary, Mr. Samuel M. Jackson; General Secretary, Mr. O. F. Lewis; Treasurer, Mr. J. Seely Ward. The Executive Committee includes Messrs. Alexander M. Haddon, Everett Jansen Wendell, Mornay Williams, George G. Shelton, George W. Kirckway, Thomas Le Boutillier.

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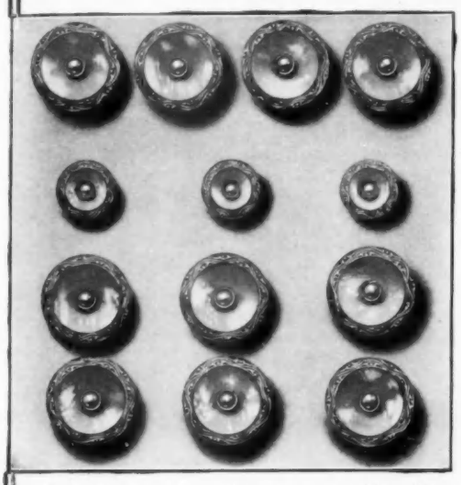

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REMODELING FROM VOGUE PATTERNS

The Possibilities of a Single Pattern Which Is Often Capable of Infinite Variation

PERHAPS just as frequently as one turns the pages of a fashion book to find some suggestion for a new gown or suit, one searches for some model which will serve as the basis for remodeling an old garment; and this, because of the limitations of material and cut of the gown to be remodeled, is even more difficult to find. Besides, many women, not having the trained, all-seeing eye of a fashion artist, do not observe the possibilities in a sketch, its essential adaptability to the old gown, though the details seem impossible of adaptation. It is not at all necessary, in order to achieve the chic of a gown pictured and described, to use the materials and follow the exact cut described. One may change these radically and yet preserve the essential mode of the gown. This article suggests ways of remodeling or freshening up an old gown, using as a basis some of the patterns previously shown in these columns, and at the same time recommends possible alternatives by which one may vary from the models and stamp them with one's own individuality.

A passé gown of jetted net might be used, eliminating the worn parts, as the tunic of a gown over a new underdress or one detached from a second old gown; striped black and orange chiffon over a white silk slip would make a charming underdress. The pattern by which to cut the gown is No. 1829, and the variations which might be introduced are suggested in the second small drawing from the left at the bottom of this page. The high crush girdle might be of black messaline or charmeuse, the corsage decoration a hand-made rose of black velvet with a heart of gold tissue, the pendant on the draped revers would be of black velvet with heavy strands of gold thread linking the various sized balls. The overdress to this frock would be quite as effective of plain or dotted net with a narrow fringe of silk or jet as trimming.

No. 1792 No. 1829 No. 1934

No. 1792 No. 1829 No. 1933

A TAILORED MODEL FOR A PARTY GOWN

At first glance no one would suspect pattern No. 1933 of affording an excellent model for a party gown,

(*Continued on page* 76)

No. 1939 No. 1933

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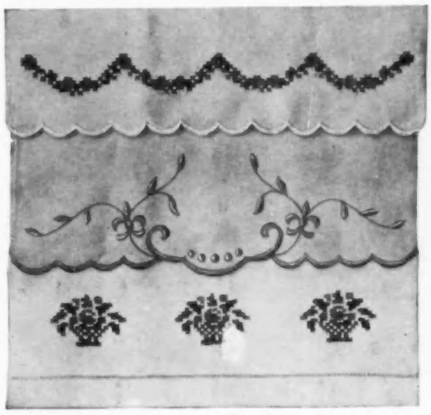

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REMODELING FROM VOGUE PATTERNS

(*Continued from page* 74)

but with the use of a light material and the addition of a few little frills it would be a sufficiently dainty gown for any but the most formal wear. Being in so many small pieces, it would lend itself admirably to the remaking of an old gown. The lace overwaist would hide the piecing of the underblouse. Pale blue crêpe de Chine with a blouse of creamy lace would be pretty; narrow cream lace, finely plaited, edges the tiers of the skirt, the bottom of the peplum blouse, the collar and cuffs. A black tulle sash knotted with a hanging end and a flat, demure little bow and short end of the tulle beneath the broad crêpe de Chine collar give the right accent. These tulle trimmings, being only two layers thick, are not dead black or heavy looking, but give a hint of the delicate color beneath. A simple, effective finish might be given to the edges of the skirt sections, the collar and blouse, by French knots worked with black.

GOWN OF CONTRASTING MATERIALS

The one-piece costume shown in No. 1792, page 74, has the advantage of the underarm gusset, which allows perfect freedom of movement. This gown made up in cream serge and striped black and white satin would be very serviceable in the early spring days when one dispenses with the heavy wrap and finds a muff and boa protection enough. Among its many advantages this model counts the convenient side-front-opening and the box-plait at the back, which gives an unbroken line and a hint of fullness, which is greatly appreciated by many women who find very trying the extreme skirt with no lines to break the expanse of the back breadth. The skirt is slashed at the front to reveal an inset of the contrasting material, which also forms a triangular vest just above the waist-line, and forms the narrow cuffs. The upper edge of the lace collar is bound with a narrow, crosswise fold of the satin, as is also the lapping front edge of the blouse. The black bone buttons which close the front are sewed in place with heavy white twist to carry out the black and white motif. The large buttonholes, which are really a trimming, are also bound with the satin; or one may simulate the holes with a crosswise fold of the trimming, a much more simple method and quite as effective as the more tailored holes. The black satin sash ends in a black and white bead fringe.

WHEN MATERIAL RUNS SHORT

The gown shown in No. 1934, page 74, might be developed in soft silks, plain and figured, for an afternoon frock. The girlish blouse of figured material is stitched to the plain vest and underarm section, and is finished with a narrow peplum rounded at the sides. The three-quarter sleeve, which may be lengthened to the wrist, has a hint of fullness at the elbow, one of the new features of the spring fashions. The small buttons which adorn the tiny vest and narrow skirt panel may be of silk or of a contrasting color to match the collar bow and narrow belt. This little frock would also make up attractively in plain and figured challie, a combination of silk and lace, or in linen and all-over lace or embroidery. If the gown be of white or a delicate color, the mode of trimming with tiny black pearl buttons sewn through and through with white thread is effective, or, to vary the effect, the buttons may be made to appear to be striped by quartering them with thread before sewing them on. On a veiled black and white chiffon blouse tiny buttons of either black or white, posed close in line, and sewed through and over, would be a novel trimming.

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UNTIL you have acquired the "Ask Vogue" habit you are not making the most of the opportunities we are anxious to extend to you. Do not waste time and money trying to solve questions of dress, of etiquette, of house decoration, of what and where to buy—simply "Ask Vogue." If you will think of Vogue more as a friend than a magazine—a cultivated, experienced friend who has literally at her finger tips the whole world of fashion and society—you can begin to realize how much service we can render you.

SEEN IN THE SHOPS

(*Continued from page* 35)

a determination to cling. It is in consequence cut scantily, is fitted carefully at the top, and finished at the bottom with a four-inch bias band. This excellent utility model, measuring two yards at the bottom, is designed in navy, wistaria, black, white and all the evening shades, and is very reasonably priced at $5.75.

HONI SOIT QUI MAL Y PENSE

So runs the motto of the most ancient Order of the Garter, brought into glorious existence in the thirteenth century by a nobleman's simple, chivalrous defense of the Duchess of Salisbury's embarrassment on her losing her garter at a dance. Twentieth-century ingenuity has placed such a mishap beyond possibility by the invention of a pair of garters that cannot slip and at the same time are warranted not to rip the thinnest of hosiery. This device works in conjunction with the usual hose supporter. It consists of two velvet bands joined by elastic webbing, one of which is worn above, the other below the knee. The hose supporters attached to the corset fasten in metal eyes at the top of the upper garter, at which points elastic bands join it to the lower garter, thus continuing the hold of the supporter to this second band. This device prevents the stocking from twisting about on the leg, and hence of undergoing undue strain from the supporter. These smart novelties come in black or white at 50 cents, and in light blue, pink or tan at $1 and $1.50.

GOOD PAJAMA MODELS

The trousered grace of the Oriental maid is rivaled in the boudoir négligée and *robe de nuit* of the up-to-date daughter of the Occident. Very attractive are the pajamas designed for feminine wear which are being shown by a well-known house. The straight jacket with three-quarter sleeves and side pocket fastens with silk frogs in the regulation Japanese style, and the well-fitting trousers are untrimmed. This model comes in pink, blue, violet or tan soisette at $5.75. The same model is shown in a summery style in white, dotted silk mull with floral designs in pink, blue, violet and yellow, also priced at $5.75.

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DRESS PATTERNS

How to Select and Buy Them

THE most expensive dress pattern is the pattern that can only be developed into an ill-fitting, unstylish gown.

It is never safe to experiment with the low-priced patterns offered everywhere. These patterns are produced literally by the million. Even if you succeed in making a successful gown from one of these patterns, you are apt to see a dozen others exactly like it before you have worn it a dozen times.

VOGUE Patterns, on the other hand, are made in limited numbers. And as they are designed after the latest models from the great designers of Paris, they represent the styles of to-morrow, not of to-day. A gown made from a VOGUE Pattern will not merely be in the height of the mode when you make it—it will still be in style long after gowns made from other patterns have gone hopelessly out of the fashion.

You will find little trouble in fitting a dress made from a VOGUE Pattern. The Pattern itself was designed and cut with a view to the individual wearer—not merely stamped out by machinery. And as each pattern is cut in three colors you can easily distinguish between material, lining and trimming. This idea seems obviously simple—but where else can you find it? It is only another of those immensely important little things that combine to make up the superiority of VOGUE Patterns.

On page 42 you will find four new pattern designs. Perhaps one of them will be the very thing you have been looking for. Every one represents the latest development of its particular type, and may safely be recommended to discerning American taste.

When ordering a VOGUE Pattern, be sure to give your size, and to specify the number of the desired pattern, and the date of the issue in which it appeared. Enclose the appropriate remittance and the pattern will be received by return post. The price of each pattern is printed at the foot of the description that accompanies the sketch. We are speaking in this article only of our ready-cut patterns. If you wish to know about our cut-to-measure patterns, which is a special department, write VOGUE for full particulars.

Please address all correspondence about Patterns to the VOGUE Pattern Department, 443 Fourth Avenue, New York.

Parfum "Chaminade" is most happily named, its light and dainty odours, always fresh and harmonious, suggesting the melodic beauties of the "Air de Ballet" —a few bars of which written and signed by Madame Chaminade, are in Morny Frères possession, and are used on the labels as the registered mark for this series of perfumery.

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are sold direct from the manufacturer to you, at **manufacturer's prices.**

The price of this serviceable French Sailor Dress, No. 1807, of navy and white striped percale with navy blue collar and cuffs daintily touched with red and trimmed with buttons and navy blue tie is remarkably low — only **$1.50**

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THREAD and THRUM RUGS are made seamless, of pure wool or camel's hair, in any width up to **16 FEET**

and in any length, color or combination of colors. 65 regular shades—and other shading made to match.

Send for color card and name of nearest dealer.

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"You choose the colors we'll make the rug."

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By an improved process **Kaumagraphs** are now made so that designs will not flake or break off. *Kaumagraphs give beautiful clear outlines on any fabric without muss or trouble.* Cost 10c each. Handsome illustrated Embroidery Book and Shirt Waist Design or set of twenty-four of one Initial sent for 15c **Agents Wanted.** Address Dept. V.

KAUMAGRAPH CO., 114 W. 32nd St., N.Y.C.

CLEVER FURNISHINGS *for* LIMITED SPACE

(Continued from page 26)

appearance of layers of tables, a cover thrown over them disguises the fact of there being more than one.

A drop-leaf tea table is illustrated on page 26 that, when closed, is two and one-half feet long by six inches wide. There are two shelves, each with a twelve-inch drop leaf on either side; so that when open there are two shelves of two and one-half feet each. When not in use this makes a pretty little stand for a jardinière or book-rack. Price, in mahogany, from $27 up.

There are all sizes and shapes of tilt-top tables which, when not serving in one of their many capacities as card, sewing, tea tables or to hold a book or glass by the easy chair, may be pushed flat against the wall. One of these tables is shown in the upper photograph on page 26.

CARD TABLE AND MUSIC BENCH

Another card table, no longer a novelty, but so clever a space-saving device as to be worth mentioning, is the round or square table beneath which fit four low-backed chairs; their backs form the rim of the table and their legs appear to be the legs of the table. Price, $27. This table is shown with a lamp in the picture, page 26.

A piano-bench music-cabinet looks like the usual long, mahogany bench, but the inside of the top is fitted with dozens of compartments for sheet and book music, to reach which one has only to tip up the top. Price, $20.

FOR THE NARROW HALL

An indispensable adjunct of the small hall or library is the console, which will also serve the purpose of a large general utility or card table. In shape it is always a variation of the oblong or semi-circle, for the back line must be straight to fit flat against the wall beneath the console mirror. An upper leaf fits close over the table top and may be folded back to double the size of the console.

Another old space-saver is the telephone table with the low chair or stool which slides out of view beneath it. A variation in the direction of economy of room is the triangular table and stool which fit into a corner. Price, $3.20 or $5.25.

DEVICES FOR THE BOUDOIR

In the boudoir, too, there are many ways of saving space, of making one article do the work of two, while occupying less than the space of one. A little work table is made with two leaves that open out from a central leaf, like the tea table described before. It is twice as long open as closed, and so may be used as a cutting board. It comes in a pretty, mahogany inlay design with two drawers conveniently divided into compartments. Price, $30.

A pretty little device that takes up even less room than this work table is the two-fold "sewing screen." It is made of delicately flowered cretonne shirred on two panel frames, each two feet high by one foot wide; being a screen, it can be folded flat against the wall. The inside is fitted with all manner of little cretonne pockets, completely supplied with all a needlewoman's necessities. But the best feature is the little board flap which, supported by a tape attached to the frame, can be pulled out to form a table. Price, $2.65.

CAMP STOOL SEWING TABLE

One of the prettiest and most convenient of sewing tables consists of a square frame about two inches wide supported by legs that close up after the fashion of camp-stool legs. A silk work bag is shirred to the inside of the frame, which is hinged in the middle and has two handles that come together for one hand grip when the table is closed up. The frame serves to hold scissors, cushion, thimble and all sewing accessories. This table has the advantage over the others that one can leave the work in it when it is not in use. Price, $13.

A variation of this style of sewing table shows across the top, over the sewing bag, a reversible mahogany cover; when one side of this cover is up it forms a little writing desk fitted with all desk accessories, when it is reversed we have a pretty mahogany table.

BREAKFAST TABLE FOR THE BOUDOIR

If one is living in an apartment house where meals are served in the separate apartments from a common base of supplies, or in an apartment hotel and having little breakfasts and luncheons served in one's apartment, nothing could be more convenient than the small, collapsible breakfast tables which, when not in use, can be slipped into a closet or against the wall. Being as high as an ordinary dining table, they are perfectly comfortable to use. They are from thirty-six to forty-two inches long and only eight inches wide; a long leaf falls down on either side of the narrow, center board and is held out by extra, adjustable legs. It will comfortably accommodate four people. Some of these little breakfast tables have a drawer in one end, into which may be slipped the table cloth, napkins and silver. These are sold for anywhere from $12 to $30.

A "WARDROBE SCREEN"

A great convenience in a boudoir where closet room is limited is the "wardrobe screen." One may examine it quite carefully and see no good reason why it should be set apart, by a name, from other screens. But there is really something in this name. The usual grill-work at the top is, in this case, a series of little pegs, each of which may be pulled into a position at right angles to the screen and used for holding clothes. Placed in a recess or corner, it keeps the clothes from view. Or if one prefers not to use it during the day, it is a convenient place to hang the clothes at night. Price, $5.95.

AN "AUTO-VALET" FOR MONSIEUR

Perhaps the most compact, complete, leaving-nothing-to-be-desired article of space economy is the "auto-valet," *alias* "bachelor's wardrobe." With this wardrobe before him there could be no possible need for an intermediary between man and his complete equipment. It stands about five and one-half feet high, is of mahogany and has two full-length doors in front. Monsieur pulls open the doors and out spring his clothes—twelve suits can be accommodated. This device works automatically on the opening of the doors. The suits are suspended from steel hangers.

But this is not the best of it. Everything the heart of man could desire is provided for in this wardrobe; at the bottom is a box for his shoes, in the upper right-hand corner, shallow drawers for handkerchiefs, below them deeper drawers for underwear, others for stiff-bosomed shirts, a deep one at the bottom for his hats; little divided drawers for jewelry and trinkets, rolling rods for his ties, a strap for his clothes brush, an adjustable shaving glass, a tube for umbrellas and cane—a place for everything, so that nothing could ever be out of place, and plenty of room for all. Price, $45.

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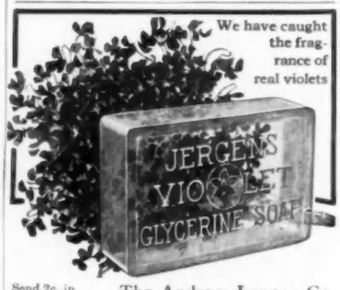

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This car is our Model 61. It is a 45 horse power, five-passenger touring car—priced at $1500. A survey of the specifications will actually show you the average $2000 value. The wheel base is 115 inches. The selective transmission is fitted with F & S bearings which are used on the most expensive cars made. The axles are fitted with the finest Timken bearings. The frame is of pressed steel with a double drop. The magneto is a Bosch. The body is finished in rich Brewster green, ivory striped. All the bright parts are nickel-plated. The lamps are dead black, trimmed with heavy nickel. The tires are big. The upholstery is of the finest leather, hand stuffed with real hair.

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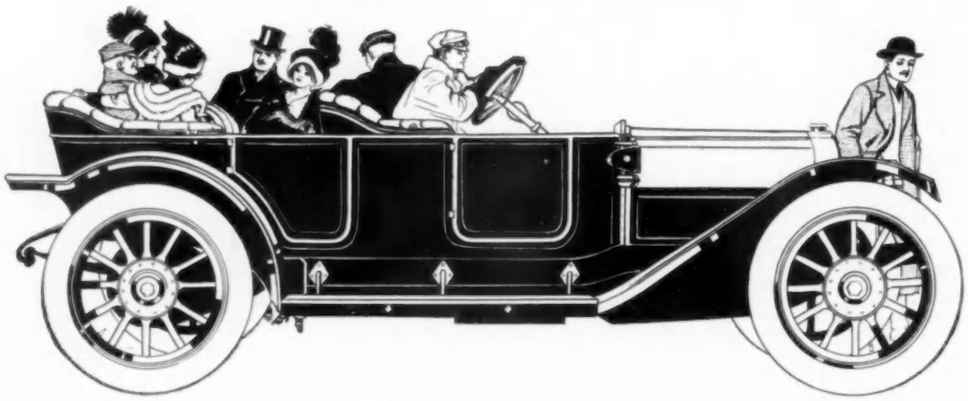

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But we increase their value with our scientific blend—the result of hundreds of tests and experiments carried through 36 years.

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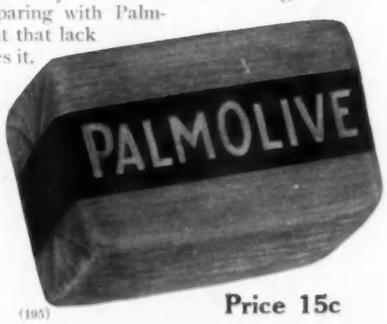

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